

Juveniles Can Be Brought Back! See Pages 1, 3!

Holidays Coming! Get Set!

SOUND VIGILANCE IMPORTANT NOW MORE THAN EVER, SAYS MR. KATZ

GENERAL BALLYHOO AT COST OF DAILY SELLING EFFORTS CONDEMNED BY A. M. BOTSFORD

Over-emphasis of contests, campaigns and other general ballyhoo as ticket-selling activity, particularly at the expense of important daily selling effort, was condemned by A. M. Botsford in a message recently sent to Home Office executives.

Without opposing the general ballyhoo idea entirely, Mr. Botsford was of the opinion that only that amount of time, expense and effort should be devoted to that form of advertising which is proportionate to the results obtained. He urged that serious thought be given to this matter.

"Recently," said Mr. Botsford, "one of our divisions staged a popularity girl contest. I should like to call attention to the comments of the District Manager on the subject, which are as follows: "In this district, in each town a great amount of adverse comment was very noticeable toward theatres and newspapers, the losing factions, as usual claimed the contest was "crooked." I firmly believe that very little was gained by staging this contest, when figured in dollars and cents, considering the cost of contest, criticism, and amount of energy put forth by the boys'.

Botsford's Opinion

"The advertising department cannot go on record as opposing contests generally," said Mr. Botsford. But we do believe that in many cases contests are not worth the effort and energy involved, particularly where they are spread over an entire division at one time. The boys of that Division devoted a lot of time, effort and work to this contest. Was it to the exclusion of their important daily selling work?

"Divisions that go in for Popularity Girl contests, Laugh Weeks, Kiddie Weeks, Spring Drives, Fall Drives and all that sort of activity are apt to forget

(Continued on Page Two)

PARAMOUNT OPENINGS!

Two sock Paramount openings will rock Broadway at the end of this month with only a day between them. The openings are:

"Laughter," at the Rivoli, Oct. 30.

"Feet First," at the Rialto, Oct. 31.

HOLIDAY PERIOD TO BE FULLY EXPLOITED!

With the November Holiday season just beyond the horizon, ushering in the golden box office season of the year, David J. Chatkin urged every one in Publix to extract every last cent of profit from this money period.

"The holiday period," said Mr. Chatkin, "is the sun-shine period of theatre operation and it is up to all of us to vigorously make hay while the sun shines. The number of visitors pouring into town at these periods, the general

(Continued on Page Two)

PUBLIX EXECUTIVES DO WORK OF STAGEHANDS IN EMERGENCY

Brilliant performances in the role of stagehands were added to the roster of accomplishments of Publix executives in Minneapolis when the local union recently called an illegal strike which continued for nine stage performances at the Minnesota Theatre before international union heads reversed the local business agent.

GALA OPENING IN PLAINFIELD, N. J.

The Paramount Theatre, Plainfield, N. J., was impressively ushered in as a member of the Paramount Publix theatre circuit with a gala opening last Friday evening.

Although restricted by stringent budget limitations, District Manager Maurice Baker, Manager Irving Solomon and Publicity Director Bunny Bryan put over an opening campaign that had the whole town talking about the event. The opening attraction was "Monte Carlo."

Plainfield is proud of its new Paramount theatre. Completely remodeled, and boasting every new refinement of the theatre building art, it is one of the finest theatres to be found in that section of the state. Its seating capacity is 1324. It will be run on a straight sound policy.

Plan for 'Em!

Hallowe'en	Oct. 31
Election Day	Nov. 4
Armistice Day	Nov. 11
Thanksgiving Day	Nov. 27
Every Week-End During Football Season.		

PARAMOUNT ACES CLICK IN FLESH

The terrific box-office appeal of Paramount stars is conclusively proved by the extraordinary stampede to Publix theatres occasioned by the personal appearance of these stars. In almost every case where these appearances have taken place, phenomenal business has resulted.

Nancy Carroll, appearing in person at the Brooklyn Paramount Theatre last week, brought tremendous crowds at every performance. The charming Paramount star who has enthralled millions with her work on the screen proved equally effective in the flesh in a very clever skit, which clicked tremendously.

Other Paramount players to make personal appearances in Publix theatres are Jack Oakie, Lillian Roth, Mitzi Green, Zelma O'Neal, and Charles Ruggles.

ROUTINE COMPLACENCY SEEN AS DIRE BOX OFFICE MENACE

"Don't let up on Sound Vigilance!" This was the terse warning Mr. Sam Katz asked Publix Opinion to broadcast in his name throughout the circuit. The danger of complacent routine methods which might naturally set in after the handling of sound had ceased to become a novelty was particularly signalized by Mr. Katz.

JUVENILES GO FOR SERIALS IN BIG WAY

Success of thriller serial bookings for children's matinees in Chicago indicates that these subjects are again assuming importance as box-office attractions of the first water, states John Balaban.

"The serial, which held such an important position in our programs years ago," Mr. Balaban said, "is gaining an equally important place in its talking version. As a means of getting the children back into the theatre, it gives promise of being invaluable.

Mr. Balaban's experience has prompted Publix Opinion to get additional information. See Mr. Snell's Comment On Page 3.

"It is no secret that the principal reason child attendance has diminished since the advent of sound is because a majority of talking pictures hold no particular appeal for juveniles. Sophisticated drama and drawing room comedy, while perhaps elevating the standard of the entertainment we are enabled to present, have at the same time tended to keep children away.

"But talking serials, which they understand and enjoy, have the ability to transform scantily-attended children's matinees into packed houses. Properly and economically exploited, these serials will get real business on Saturday and Sunday matinees."

At the Senate Theatre, Chicago, (Continued on Page Three)

Reisman To N. Y. Paramount

Leo Reisman, famous orchestra leader of the Casino, New York City's most exclusive cafe, comes to the New York Paramount as pit conductor on October 24. This is a joint engagement as Reisman will not leave the Casino.

"Much stress was laid on this vital phase of our business when sound first was installed in our theatres," declared Mr. Katz. "Because of this, and because sound was new and unfamiliar then, constant watchfulness was practiced in every theatre with excellent results. By this time, however, everyone has become familiar with the working of sound equipment. In some cases, routine supervision in the hands of juniors, slipshod sound distribution, careless disregard of cue sheets, improper provision against dead spots, excessive loudness, inaudibility, etc., have resulted from this familiarity.

"I want to repeat now what I said at the beginning: Any man who permits anything but 100 per cent sound perfection in his theatre is deliberately taking a thrust at the heart of his box office. A man like that has no place in Publix and he will not be there long after his defection is discovered.

"Now, more than ever, is constant sound vigilance imperative.

(Continued on Page Two)

HAIR-RAISER!

Hair raising stunts that had the audience alternately gasping and roaring with laughter; dynamic action, rapid and effective as machine gun fire from start to finish; ingenious gags intermittently exploding the audience in loud and sudden guffaws; comedy, slapstick, thrills, love episodes and general hilarity—these are some of the elements which completely bowled over a preview audience of "Feet First" at the Belmont Theatre, Los Angeles last Saturday. Don't look at this one in a cold projection room! See it with an audience! West Coast executives say it is the greatest Lloyd laugh tornado that has ever swept over the screen, silent or talking. Dust all your S.R.O. signs, boys! You'll need them when this coin-walloper hits your town.

BOTSFORD SCORES WEAK BALLYHOOS

(Continued from Page One)

get that our business first and foremost is to sell a particular picture at a particular theatre on a specific date. A general Kiddie Campaign will promote a lot of extraneous expense. How much better to go out and sell specifically to children, Huckleberry Finn, Tom Sawyer, Skippy, Grumpy, The Sea God.

"Take Laugh Weeks—the biggest Laugh Week any division is going to have in its various theatres is the day when their managers sell Animal Crackers. It is a man-size job to sell the Four Marx Brothers in Animal Crackers, sticking to the stars and the title of the show specifically. We do not want to dissipate the attention of our patrons by giving them some Laugh Week manual labor to think of too.

"In these days of careful analysis of cost, time should be devoted to specific attractions and specific stars as they come to us each week, in accordance with bookings."

To amplify his point, Mr. Botsford quoted from a letter written by Lem Stewart, Advertising Manager, to the division manager.

"Our job," says Stewart, "is to sell to the district and division managers the importance of simplifying the advertising structure. The importance of at least a two or three months' period when everybody's attention is devoted to selling specific stars and specific attractions, and nobody's attention dissipated from the selling of specific pictures and stars, by activities coincident with generalized captions, generalized weeks and generalized drives.

Fall Trade Week
"With one exception—the Fall Trade Week. Impress upon the district managers as we are continually trying to impress upon the theatre managers, that directness and simplifications in advertising campaigns are practices which at once tend to reduce costs without the likelihood of reducing receipts also. Impress upon the men that simplification of our advertising procedures immediately frees people who create ideas, from a lot of extraneous duties; thus they have more time to think freely and clearly about the importance of selling specific shows.

Pictures Draw
"I want your district managers

Good Stunts For Election Day

1. Flash results periodically
 - a. Shadow box
 - b. Speaker announcement
2. Oldest voter in town stunt.
3. Novelty ballots, heralds, etc.
4. Election bet gag.
5. Newsreel shots of home town sons who made good at the state or national capitol.
6. Decorations, organ slides, etc.

to check themselves up, as I check myself up, not to overlook the fact that 999 people out of 1000 will go to see the Marx Brothers because they want to see the Marx Brothers, and not because we are advertising a 'Laugh Week.' Ninety-nine people out of 100 will go to see 'Anybody's Woman' because our advertising has made them aware that it is Ruth Chatterton's most recent attraction, and not because our advertising has confused this information with the incidental fact that it happens to be a 'Shopping Week' or a 'Paramount Week.'

"During a retrenchment period we must mind the fact that kiddies are going to see Huckleberry Finn because forcefully and clearly our advertising has conveyed information about Huckleberry Finn which is based on fact, and appealing to the youngsters; and they are not going because we have tucked in the added burdensome advertising thought that the occasion is a 'Kiddies Week.'

"My letter is a plea for simplification which tends to reduce costs and eliminate the confusion in the minds of the very public we are trying to impress. Simplification with the resultant forcefulness and clearness, proved effective before, and it will prove effective now if our managers and district managers are in the frame of mind they will accept this theory and not resist it."

EXCHANGE MANAGER

J. Himmelein has replaced M. Simon as branch manager of the Cleveland Paramount exchange.

FOR KID CUSTOMERS

The following pictures are recommended by the Parent-Teachers' Association, so be sure to get in touch with your schools and get these on the bulletin boards. Most of the towns are making a concentrated effort to get the children back in the theatre, and you certainly can get the co-operation of the Parent-Teacher clubs when you are playing the pictures which are recommended in their national magazine. Make use of this information.

Animal Crackers
Call of the Flesh
Good News
Monsieur Le Fox
Rain or Shine
She's My Weakness
Sons of the Saddle
Trigger Tricks

Big Boy
Eyes of the World
Let 'Er Buck
Near the Rainbow's End
Rough Waters
Song of the Caballero
Three Faces East
Venetian Nights

These following Short Subjects are specially recommended:

Alaskan Knights
Campus Crushes
Dance of the Paper Dolls
Dude Ranching
Manhattan Serenade
Romeo Robins
Wanderlust

Arctic Antics
Chinese Flower Boat
Dizzy Dishes
Jazz Rhythm
My Pal Paul
Swiss Cheese
Wise Flies

THEY KEPT THE SHOW GOING!

Here's the crack stage crew of the Minnesota Theatre, Minneapolis, which functioned during an illegal strike of stagehands. They worked for nine stage performances before the International stepped in and directed its men to return to work, suspending local union officials for their unwarranted action. When the strike was ordered, six minutes before the first show of the day was scheduled, these executives rallied on the stage and put it on without a break in

the performance, or in the eight succeeding performances.

From left to right, they are Assistant Manager Don Mackay of the Minnesota, Manager Harold Kaplan of the Century, Division Manager L. J. Ludwig, Manager Gordon Green of the Minnesota, District Manager Hal Daigler of the Twin Cities, District Representative Mike Hughes of the Real Estate Department, and City Manager Mike Mayen, in charge of Minneapolis suburban houses.



Publix Executives Do Work of Stagehands in Emergency

(Continued from Page One)

as stage manager and Mike Hughes, district representative of the real estate department, as property man, the crew included Hal Daigler, District Manager of the Twin Cities; Mike Mayen, City Manager of Minneapolis suburban houses; Gordon Greene, manager of the Minnesota; Harold Kaplan, manager of the Century, and Don Mackay, assistant manager of the Minnesota. Leo Falk, unit manager, provided invaluable assistance, and Eddie Hanson, stage carpenter, gave every cooperation allowed by International rules. A photo of the entire crew appears

above.

Lighting was a little off on the first show, but not enough to give the audience any inkling of difficulties backstage, and the remainder of the shows were perfectly handled. In all, the emergency crew worked nine shows before the International stepped in, ordering its men back and suspending local officers for calling an illegal strike.

Stellar performance, according to Ludwig, was by Mike Hughes as property man; Hughes didn't miss a cue after the first show. The way he wheeled a rickshaw around, Ludwig avers, was positively professional. Comment of

Mr. Sam Dembow, Jr., on Hughes' ability was that it was only to be expected, since the veteran real estate man has been handling properties all his life.

Expressions of the company's gratitude of the men who stepped in and kept the show going have been forwarded by Mr. Dembow in behalf of Mr. Katz and himself. Entire Minneapolis personnel distinguished itself, Mr. Dembow stated, commenting on the fact that in addition to the men who carried on the stage, many others volunteered for twenty-four hour service in covering the house day and night, to protect it from any contingency arising out of the strike.

Differences between the stagehands and Publix which gave rise to the unauthorized action of local union heads have since been amicably and satisfactorily settled.

WATCH SOUND, ALL PUBLIX IS WARNED

(Continued from Page One)

The novelty of the thing has worn off. The day when people flocked to sound pictures just for the thrill of hearing sound and speech emanate from the screen is past. When patrons enter a motion picture theatre now, they expect the same brand of entertainment they would get at a legitimate stage show. They have completely forgotten by this time the mechanical intricacies of the new medium. The show, the story, the picture has become the thing. The minute their enjoyment of the picture is interrupted by mechanical imperfections, a state of irritated impatience results which was not present in the early days when this was more or less expected. This irritation always works to the detriment of the theatre, and is remembered as a black spot against it.

"With the present development, training and experience, enjoyed by Publix theatre men in sound presentation, there is no excuse for any serious deviation from perfect sound in theatres. Occasionally, it is true, an accident will occur, but these, too, can be minimized by constant precautionary measures. Neither is the alibi that other theatres have worse sound presentations than Publix acceptable. A Publix theatre manager should be a perfect showman and it is the duty of a perfect showman to put on a perfect show. Inasmuch as the

sound presentation is the most vital part of the show, perfection and perfection only should be the goal of every manager in this vital phase of his business. Mr. Zukor, Mr. Lasky, Mr. Kent, and all the stockholders of Paramount Publix expect this of us. I am sure that I speak for all Publix when I say that their expectations will be fulfilled."

The back issues of Publix Opinion are full of information on this important subject. Practically every issue has some useful bit of knowledge to help you give a better sound presentation in your theatre. Don't let all this valuable knowledge go to waste in your files. USE IT! Be sure your projectionists have read up on this! Your assistants, also.

(See Page 4, for Sound Projection Defects)

HOLIDAY SEASON PROMISES PROFIT

(Continued from Page One)
spirit of festivity which prevails, and the natural trend toward the theatre as an outlet for this festive spirit, make ideal box-office conditions. No theatre manager should allow any one of these holidays to pass without having extracted every bit of box-office benefit from it. You'll need excess profits at this time to provide a cushion for the Pre-Xmas slump period.

"The way to effectively meet any issue, is to adequately prepare for it sufficiently in advance. It is the duty of everyone to start planning NOW, how he is to derive the utmost benefit from the individual November holidays which will soon be upon us."

BANCROFT AT IT AGAIN!

Indications of another smash Paramount box-office hit is noted in the following telegram from Arch Reeve: "Every indication that 'Derelict' will rank as one of George Bancroft's best pictures was shown at last night's preview at Alexander Theatre, Glendale."

"High official of Fox West Coast Theatres was present and stated that picture is in class with Bancroft's biggest box-office moneymakers. Audience endorsed this opinion with burst of applause. Interest sustained throughout."

"Bancroft splendid in role of two-fisted sea captain in engrossing story of love, conflict and perils. Storm scenes tremendously effective with crash of breaking waves and screams of hurricane contributing to realism."

Title of this picture, formerly known as "Two Against Fate," has been changed again to "Derelict." Release date has been moved from Nov. 6 to Nov. 15.

PRODUCT, SELLING EFFORT, BRING KIDS!

SERIALS, SPECIAL MATINEES CREATE ATTENDANCE HABIT

Consensus of Home Office executives' opinion on the problem of building up juvenile patronage, to which the whole industry is giving more and more serious thought daily, is that the proper combination of picture product and selling will remedy the situation in a short time.

"Years ago," declared Wm. Saal, General Director of Film Buying, "the kids came to see 'The Clutching Hand,' 'The Iron Claw,' 'The Black Box,' and every Pearl White and Antonio Moreno serial that was released. Then, as today, they cared nothing about the Theda Bara and Clara Kimball Young features, but went heavy for Wild Westerns and heroic war stories. We must approximate the same type of entertainment today, with sufficient allowance of course for enlightened and changed conditions.

"With proper product, it shouldn't take long to build up a permanent matinee audience that will do much to stabilize grosses. Children form habits very easily, and with proper encouragement they should go for serials in a big way—because THE KIDS DON'T DISLIKE THE MOVIES—they've just stopped being interested in them!"

Serials Sell Well

Publix Opinion check-up with the booking department proves that wherever the serials "The Indians Are Coming," and "Rin Tin Tin" have been shown, the box-office results have been excellent. These two are available for all Publix theatres, and others will be reported on as soon as they are produced and screened.

Stock activities in the nature of dog shows, airplane shows, singing clubs, etc., have proved beneficial in every case. In addition, managers are going in for special matinee shows at which an all juvenile program consisting of serial, suitable shorts, and suitable features are shown. These are proving extremely popular.

Lack of sufficient new product for children has resulted in the use of second run comedies, etc. According to Burt Kelly, head of Publix short subject division of the booking department, the use of serials is better than second run comedies where there is a choice between the two.

Product Available

Features suitable for child matinees, available to Publix managers and recommended by Leon D. Netter of the booking department, follow:

Arizona Kid
Border Legion
Last of the Duanes
Light of Western Stars
Lone Star Ranger
Pardon My Gun
Roarin' Ranch
Romance of the Rio Grande
Rough Romance
Song of the West
Spurs
Sante Fe Trail
Trigger Tricks
The Virginian
Anybody's War
Dough Boys
His First Command
Only the Brave
Salute
Sky Hawk
Young Eagles
Burning Up
Cohens and Kellys in Scotland
Courage
Dude Wrangler
Free and Easy
Grumpy
Happy Days
High Society Blues
Honey

Hot Curves
Night Work
Rain or Shine
Sally
Across World with Mr. & Mrs. Johnson
Around the World Via The Graf Zeppelin
Bottom of the World
Hunting Tigers in India
In the South Seas with Mr. & Mrs. Pinchot
Silent Enemy
With Byrd at the South Pole
Social Lion
Song of My Heart
Swing High
Vagabond King
Welcome Danger
List of shorts available and recommended by Burt Kelly follow:

Kiddies Revue (Paramount)
Match Play (Educational)
Mickey's Champs (R-K-O)
Mickey's Master Mind (R-K-O)
Mickey's Strategy (R-K-O)
Ranch House Blues (Pathe)
Dizzy Dishes (Paramount)
Duke of Dublin (Paramount)
Enchanted Forrest (Tiffany)
Frolicking Fish (Columbia)
Hall the Princess (Educational)
Western Knights (Educational)

"GUNS"

Armistice Day short has just been completed by the Music Novelties Department and is ready for immediate distribution. Title is "Guns."

Artells Dickson, nationally known radio singer on the Columbia chain, sings the song "Guns" in the production. His scenes are superimposed on war scenes, with full effects, the music of the song and the war sounds made to harmonize in a thrilling and impressive manner. Subject runs four minutes.

District bookers and managers are cautioned that orders should be placed now to insure sufficient prints to go around. Orders should be sent to Josef Zimanich at the Home Office.

Foster and Erwin Cast For Clara Bow's Latest

Norman Foster, stage star who made his talking screen debut for Paramount in Young Man of Manhattan, has been assigned the male lead opposite Clara Bow in No Limit. Stuart Erwin, who recently completed a role in support of Maurice Chevalier in Playboy of Paris, is also in this latest Clara Bow picture. Production will be done at the Eastern studio under the direction of Frank Tuttle.

Romberg Song Cycle, Radio Treat Oct. 21

A special arrangement of songs by Sigmund Romberg, including popular numbers from "The Desert Song," "The Student Prince" and "New Moon" will headline the list of musical treats offered on this week's program at the Paramount Publix Radio Playhouse to be broadcast over the Columbia Chain, Tuesday, October 21, 10:15 to 11:00 P. M. (E.S.T.).

Jesse Crawford will play a solo entitled "So Beats My Heart For You" and Jerry Closeup Madison will retail the gossip which he has been collecting on Broadway this week.

The complete program:

Overture—Cycle of songs by Sigmund Romberg—Selections from "Desert Song," "Student Prince," "New Moon"
A Romantic Short
"If I Knew You Better"
"To Know You Is To Love You"
A Melodic Scenic
"Hungarian Lustspiel," With a Gypsy Company
The Musical Newsreel
Organ Solo—"So Beats My Heart For You"
JESSIE CRAWFORD
Gossip of the Stage and Screen—JERRY CLOSEUP MADISON
Broadway Hits and Popular Melodies—WALTER DONALDSON
"March of the Sardin"—With Chorus
"Naila"—Modern arrangement by ARTHUR LANGE

SERIALS AID IN STIMULATING CHILD TRADE

(Continued from Page One)
Manager Ed O'Donnell is playing "The Indians Are Coming," and has evolved such a successful campaign on the picture that it is being duplicated by L. C. Walrath at the Norshore Theatre, exploiting the same picture.

O'Donnell's exploitation, Mr. Balaban said, included promotion of 5,000 heralds weekly, plugging the serial and accompanying subjects on the children's program, and 2,000 candy bars for distribution to kids each Saturday. In return for a statement on the herald devoted to the candy bar distribution, the manufacturer is bearing the cost of the heralds as well as the candy supplied.

As special prizes for distribution at these matinees, O'Donnell purchased a supply of Indian feather headgear, of which one is given to each of the first 100 children appearing at the matinee. From the Chicago warehouse, O'Donnell secured an Indian tepee, which is presided over in the lobby by an usher in Indian costume who distributes the candy bars to children leaving the theatre. A mounted "Indian," fully caparisoned, provides a neighborhood ballyhoo.

"A number of serials now available," Mr. Balaban concluded, "lend themselves as readily to effective exploitation, and will more than repay managers for their efforts by re-establishing the old-time kids' habit of 'going to the picture show' every Saturday."

FLORIDA BOOKING OFFICE MOVED

Jacksonville District Booking Office, serving all theatres in Florida, is being moved to the Paramount Theatre Bldg., Atlanta, Tracy Barham announces. Change is effective Monday, October 20th. Walter A. Klements, District Booker, should be addressed in care of the Paramount Publix Corp., P. O. Box 1653, Atlanta. Telephones are Walnut 6973 and 6961.

Move is being made because all exchanges serving the Florida district, with exception of two, are located in Atlanta.

Speech to Rotary Club Nets Big Feature Story

Drawing on Publix Opinion as a source, Manager M. F. Estes of the Beacham Theatre, Orlando, Florida, made a speech before the local Rotary Club on motion pictures which was reproduced in full in one of the Orlando dailies.

Story broke from a half column on the front page to four full columns inside.

Mr. Katz Ordered It!

"Know Your Organization" is a policy instituted by Mr. Katz. As a means of effecting that policy, Publix Opinion started "Meet The Boys."

Mr. Chatkin Pledged It!

To fulfill Mr. Katz' order, a request was made by Mr. Chatkin for the biography and photograph of every Publix executive, divisional director, division manager, district manager, theatre manager, and publicity man. Many managers have failed to respond.

The delinquents must send them to Publix Opinion AT ONCE. Fake modesty is no alibi!

Two weeks from today, a list of all managers who have not complied, will be given to Mr. Chatkin, for action.

It's YOUR Move Now!

Try These For Armistice Day

1. Organ draped with flags and bunting.
2. Patriotic overtures, prologues, etc.
3. Appropriate lobby and marquee decorations.
4. Music Novelties Department short now ready for distribution. (see col. 3).
5. Have newspaper sponsor war mothers' matinee.
 - a. Legion to pay for lunches or tea.
 - b. Automobiles promoted.
6. Legion parade to theatre.
7. Sound taps on marquee at 11 a. m.
8. Stage talent to entertain at veterans hospitals—newspaper breaks.

VIGOROUS CAMPAIGN AIMED AT STUDENTS PROVES SUCCESS

Concentrated drive is being made in the Twin Cities for patronage of university, college and high school students, with efforts centered on tying in with football interest. Campaign is under the direction of District Advertising Manager Martin Kelly, supervising publicity in Minneapolis and St. Paul.

"Singing Bill," organist at the St. Paul Paramount, is extending every cooperation in the campaign in that city. Theatre has made up and distributed to all students of the three minor colleges and five high schools in the city individual schedules of their football teams, with advertising on the back tying in the theatre and "Singing Bill."

The St. Paul Paramount staged a preview of the first two reels in Pathe's Rockne football series, with coaches and football teams of the city's high schools as guests. This preview was accompanied by an announcement to the effect that the remaining subjects of the series would be shown in conjunction with the regular show, on consecutive weeks during the remainder of the football season.

University Tie-up
In Minneapolis, a profitable tie-up with the University of Minnesota shows much promise, and has already been powerfully reflected at the box-office. University's 12,000 students are being approached in various ways.

Exclusive newsreel shots of football practice at the University and of weekly games are presented at the Minnesota, then routed in following weeks to the St. Paul Paramount and the Uptown, Minneapolis. Following showings in the three theatres, they are being presented by Publix to the head coach of the university.

Lou Breese, M. C. at the Minnesota, has been of invaluable assistance to Kelly in developing University good will, appearing at as many functions as possible. As master of ceremonies of the Freshman stag party, Breese was a sensation with his banjo, appearing before 3,000 students. Entire program, which was an exclusive Publix affair, was broadcast over WLB, University of Minnesota station.

On the following night at the Freshman Carnival, which was attended by 15,000 persons, Breese was again featured. Entertainment end of this affair was also exclusively Publix.

Free Ads
Gratitude of the university for this assistance was expressed in the form of two full-page ads, one on Breese and the other on the Minnesota, in 3,000 booklets given away to freshmen. No other theatres were represented in the booklet, and the space was gratis to Publix as recognition of cooperation which had been given.

Invitations have already been extended to Breese to attend nine different stag parties of various fraternities, and within the next month he will have appeared at functions of every fraternity and sorority on the university campus.

Concession for supplying programs at the five home football games of the university has been given exclusively to Publix, for no consideration, an important stroke inasmuch as such concessions are usually auctioned to advertising specialty companies. Programs will carry usual data on the items, and advertising for the current attractions at the three leading downtown Publix theatres in Minneapolis. No other theatre advertising will appear in them. These programs are being distributed by a group of Boy Scouts under the direction of Publix doormen in uniform, the Boy Scouts receiving passes to the Minnesota for their efforts.

"Varsity Week"
Program of the Minnesota last week was designated "Varsity Week," with the overture and organ novelty given over to collegiate numbers, the unit renamed with a collegiate title, the news-

reel carrying University of Minnesota football shots, ushers wearing university arm-bands, and the lobby decked out in collegiate atmosphere. Stunt was a huge success at the box-office from the standpoint of university patronage.

"Varsity Nights" are being held regularly each Thursday, with dancing in the lobby immediately after the second show. Music is furnished by a six-piece orchestra of house musicians, led by Lou Breese. Entire second show is in keeping with the university atmosphere. Cards ballyhooing this regular feature have been placed in every fraternity and sorority house on the university campus, and advertisements plugging the event are being carried in both university publications, as well as the school papers of other colleges in the Twin Cities.

As the season develops, Kelly plans to plant shots of theatre personalities with university football stars, for publicity purposes. University's team will be guests of the Minnesota on nights following football games.

Rockne football reels are also being previewed at the Minnesota, with Lou Breese acting as host and extending invitations to coaches and football squads of various Minneapolis high schools.

Monte Carlo Plugged By Magazine

News agencies everywhere have been circularized by the publishers of "Screen Book," monthly fan magazine, and urged to seek out theatre managers for tie-ups on Monte Carlo, novelized in the November issue of Screen Book, now on the newsstands.

Cooperation proposed includes display of theatre banners on news trucks and distribution of Monte Carlo heralds from stands. News agencies have been advised of playdates on the Jeanette MacDonald and Jack Buchanan picture.

While the tie-up as outlined by Screen Book calls for the theatre standing herald costs, Publix managers, by exercise of a little ingenuity, will be able to get news agents to assume this expense, as well as that of printing and distributing newsstand cards, not mentioned in the tie-up suggestions.

RONAN AND ROGAN DIVIDE DISTRICT

Eastern Illinois District of J. J. Rubens' Division no longer functions as a separate district. Situations formerly under supervision of District Manager Clyde L. Winans, whose next assignment is forthcoming, will be consolidated with the Northern and Central Illinois districts.

Chicago Heights, Blue Island, Harvey and Kankakee will be supervised by Roy Rogan, Northern Illinois District Manager. LaSalle and Spring Valley theatres will be under Thomas P. Ronan, Central Illinois District Manager.

PIONEER PARTY

Extensive publicity climaxed by a front-page feature story rewarded Manager L. A. Starnmore of the Sterling Theatre, Greeley, Colo., when he entertained pioneers of the vicinity at a special showing of The Santa Fe Trail. Newspaper cooperated.

SOUND PROJECTION DEFECTS

Listed below are major sound projection defects which are occurring in Publix operations every day. The corresponding causes are given. Remedies are obvious. They should be applied at once wherever defects exist. Such an important phase of successful theatre operation must be carefully handled at all times.

- I. To avoid interruptions, the result of defects, insist on cleanliness in:
 1. Fader
 2. Exciting lamp
 3. Photo-electric cell
 4. Batteries
 5. Sound gate, etc.
- II. Common defects and their causes:
 1. FLUTTER (undulating sound)

Causes

 - a. Dirt on sound gate
 - b. Worn sound sprocket
 - c. Bad record (warped, etc.)
 - d. Oil on sound track
 - e. Dirt on sound sprocket
 - f. Failure to close 1A unit door
 - g. Slipping of lower magazine take-up
 - h. Film tension pad out of adjustment
 - j. Turntable out of alignment
 - k. Loose take-up chain
 2. LOSS OF VOLUME:

Causes

 - a. Dirty optical train lens
 - b. Blackened exciting lamp
 - c. Sagging filament in exciting lamp
 - d. Defective photo-electric cell
 - e. Soft tone needle used
 - f. Worn record
 - g. Thumbmarks on PEC window or exciting lamp
 - h. PEC window out of line
 - j. Exciting lamp filament out of focus
 - k. Current on exciting lamp too low. (Step up current on rheostat)
 - l. Low B battery voltage
 - m. Dirty sound aperture
 - n. Defective tubes
 - o. Dirty contact points on fader
 - p. Bad connecting plugs to horn units
 - q. Disconnected plug at horn units
 3. BELL NOISES:

Cause

 - a. Defective microphonic tube (test with fingernail)
 4. HUM:

Causes

 - a. Frame of projector not grounded
 - b. Motor control box not grounded
 - c. A.C. lines too close to speech units
 5. PERIODIC SOUND:

Causes

 - a. Warped record
 - b. Dirt on turntable
 - c. Turntable out of line
 6. RIPPING SOUND:

Causes

 - a. Needle jumps groove
 - b. Dirt on record
 - c. Cut grooves in sound track
 - d. Loose wires at connections
 7. OFF PITCH SOUND:

Causes

 - a. Running above or below synchronized speed of 90 ft. per minute
 - b. Dirty contact on machine motor commutators
 - c. Defective tubes in control box
 8. CRACKLING, FRYING SOUND:

Causes

 - a. Defective tubes, exciting lamp, PEC
 - b. Defective batteries
 - c. Dirty battery terminals
 - d. Loose connections
 - e. Vacuum tube loose in socket
 - f. Dirt on end of lens tube
 - g. Dirt on sound track
 9. OVERLOAD DISTORTION:

Causes

Excessive volume caused by:

 - a. Gain control out of order
 - b. Fader setting too high
 10. OUT OF SYNCHRONISM:

Causes

 - a. Improper loop
 - b. Improper framing at start (disc)
 - c. Improper reproducer position at start (disc)
 - d. Reproducer arm stuck at holder
 - e. Failure to insert proper number of frames of blank film (disc)
 - f. Record not clamped on turntable
 11. MOTOR BOAT SOUND:

Cause

 - a. Improper adjustment of film guide roller
 12. CHANGE IN PITCH AT CHANGEOVER:

Cause

 - a. Defective motor box control
 13. CHANGE IN VOLUME AT CHANGEOVER:

Cause

 - a. Attenuators improperly balanced
 - b. Exciting lamps or PECs not matched
 14. RECEIVER DEFECTS:

Causes

 - a. Speech and battery terminals (horn unit) improperly connected
 - b. Speech coil loose from diaphragm
 15. REPRODUCER DEFECTS:

Causes

 - a. Loose needle on needle holder
 - b. Bent diaphragm

(Reproducers should never be opened)
 16. FUSE DEFECTS:

Cause

 - a. Dirty contacts
 - b. Blown-out
 - c. Improper size

VOLUME TOO LOUD OR TOO WEAK IN CERTAIN AREAS INDICATES WRONG HORN POINTING.

SELLING 'LAUGHTER'

By **RUSSELL HOLMAN**
Advertising Manager, Paramount Pictures
(Not For Publication)

Sime Silverman, publisher of Variety, caught "Laughter" at a preview. Sime, with all due respect to a great guy, is one tough bird to move to alarms. Yet he was so hopped up by this picture that he wrote two feature stories about it in Variety in addition to a detailed review. All in the same issue.

Among other medals Sime pins these on Laughter. "Laughter started a tumult at its first projection room showing in the home office." (That's true.) "It's a screen success before it is released. Which means a real grosser. There aren't many Laughters on stage or screen. If he can duplicate his work in this picture, Fredric March is a picture star. Feminine spectators will adore him. Nancy Carroll comes off with high honors. Laughter is hugely enjoyable entertainment, with plenty of comedy and the sort of drama all of the flaps like. The L. I. studio will talk about Laughter for a long time." (So will the theatre-going millions!)

Here's real tribute from a man and a publication noted for giving the real low-down.

Head home office executives thought this picture was so important that they hired the Astor Theatre, N. Y., for a special showing one morning last week. After we saw Laughter, everybody knew why. I never knew a show to sweep hard-boiled lads off their feet as completely as this one did.

It is something absolutely new and ultra-modern and way ahead of its time. It's the answer to folks who say, "Why are talkies all so much alike?" Because it's so utterly different and better. Yet it's not arty. It's not one of those "moral victories" that don't get money. It's box office down to its last close-up.

Every compiler of lists of "the ten best pictures of the year" can now set Laughter down right up front. Every exhibitor who reports on "what pictures made the biggest grosses for me" can now make a space for Laughter. Every Paramount Public manager and advertising man should now prepare to put the campaign of his life behind this picture. When we get gold mines, let's get out the picks and shovels and work 'em!

Laughter is comedy and melodrama (a man commits suicide in it) and high romance. It gets roaring laughs. It tears peoples' emotions into shreds. It makes 'em cry unashamed. It's so real and human that you forget it's play-acting. Yet all that isn't as important as the strange, exhilarating effect it has on audiences of lifting them out of themselves and wafting them swiftly along on the wings of its racy, rollicking dialog and high spirits. (Picture-jaded Sime Silverman felt this too; you can tell by the way he writes.)

When the hearts of Nancy Carroll and Fredric March are breaking, they don't whine and writhe as people do in the average picture. They mask tragedy with light-hearted wise cracks. They say a goodbye that means the end of the world to both of them—with a jest. The effect is devastating.

I realize here, as I did when trying to compile a trailer, that you can't convey the importance of this picture with words. BY ALL MEANS SEE IT BEFORE YOU ATTEMPT TO SELL IT.

After you see it, judge if this is the way to sell it:

In the trailer we say: What will the best motion pictures be like a year from now? They'll be even swifter, gayer, smarter, more delightful than they are today—that's sure. But you won't have to wait a year to find out! Laughter is coming here! Laughter, the sensational 1932-style hit that will turn the screen world topsy-turvy. The daring picture that throws present conventions to the winds and brings you the brilliant future! With a glorious new Nancy Carroll—a revelation! With a witty, irresistible Fredric March you've never seen before. With the polished, sparkling Frank Morgan. With the Theatre Guild's tempestuous star, Glenn Anders. (Probably good copy only in N. Y. where he's known as the leading man they always pick for the big stage roles.) With the racy, rollicking dialog of Donald Ogden Stewart, whose bon mot of today is the nation's wise-crack of tomorrow. It's rich in gaiety, heartache and high romance—but you must see the picture to appreciate its amazing whole. Don't miss Laughter—the 1932 picture that heralds the screen's future greatness. Be among the fortunate first to see Laughter in this theatre. Paramount's ultra-modern masterpiece.

We took this line because it would set Laughter up as an unusual picture, far out of the beaten path, more quickly and strikingly than would any account of its story.

Here are other methods:

For instance, here is a quotation from the dialog: "You were born for LAUGHTER and there's nothing as important as that. LAUGHTER can take this whole life of yours—this house—these wealthy people—these jewels, and blow them to pieces! You're dirty rich—and only LAUGHTER can make you clean. I can give you love—and LAUGHTER. Will you come with me?" (Spoken by Fredric March to Nancy Carroll as he urges her to run away from her millionaire husband.)

More copy:

One man offered her mad adoration. She cost him his life.
One man offered her wealth. She married him.
One man offered her LAUGHTER. To him she gave her heart.

LAUGHTER

As swift as lightning.
As new as tomorrow.
As gay as a honeymoon.
As smart as a backless gown.
As daring as Eve.
As real as life itself.
LAUGHTER.

LAUGHTER—the picture that modernizes the movies. The comedy sensation that pushes the movie clock a year ahead.
Prepare to run your life on Laughter Standard Time!

At last—a talking picture in tune with the flash, sparkle and speed of these exciting times. With stars vibrant with the joy of living. With a story vivid as tomorrow's headlines. With dialog racy and rollicking as the New Yorker and Vanity Fair trying to out-wit each other. With characters flesh-and-blood as your own family. That's LAUGHTER—the dawn of a new day in talking pictures. The comedy of wits and emotions that's giving New York a new zest in life.

Why has no one ever made a motion picture like this before?
That's what you'll say after you see LAUGHTER.

Here's copy for an ad that would stand out from the rank and file

FAST CAMPAIGN DEVELOPED ON SHORT NOTICE

Notified at 7 P. M. that Charles Rogers would make two personal appearances the following evening at the Providence Paramount, stopping off en route to Boston, Manager E. L. Reed and Publicity Director Lea Duhamel uncorked a flood of publicity exploiting the event, despite the short notice.

Everyone in the theatre went to work on it. Special cut-outs for the marquee went into work. Joe Alexander, Paramount organizer, announced it to audiences at the conclusion of each of his solos. Service staff informed patrons who were leaving.

By 8:30 the theatre was on the air with a broadcast announcement. District Publicity Director Harry Browning, coming down from Boston to assist, made arrangements with WEAN of the Columbia chain for a half-hourly announcement during the whole of the succeeding day, in return for a one-minute broadcast by Rogers. Browning and Miss Duhamel promoted a radio for presentation by Rogers to the Mayor, for a local children's institution.

Co-operation of department stores, jewelry stores and other places of business was enlisted, with merchants posting notice to the effect that Rogers would appear and salespeople plugging it verbally. A bannered car bally-hoed it in the suburbs.

DeMolay degree team and band met Rogers at the station, and headed a parade to the theatre.

Six advance stories, totalling some seventy inches, with pictures accompanying, were planted, even the ultra-conservative Evening Bulletin and Journal each going for a story, as well as papers in Pawtucket and West Warwick. Daily newspaper of Brown University gave it front page, playing up Rogers' university connection and fact that he is a member of a fraternity represented at Brown.

of theatre advertising. I visualize it as all-type:

"LAUGHTER"

We refuse to damn this picture with superlatives. You've read them so often.

You know they're applied alike to the truly great and the rag-tag-and-bobtail.

In all modesty we say this:

See "LAUGHTER."

In the normal course of preparing a picture for Broadway many people have already seen it.

People hard to please.

They unanimously agree it is one of the most important pictures ever made.

A picture far in advance of the rank and file of so-called "big" pictures.

A picture that will be the talk of the town.

So we urge:

See "LAUGHTER."

We believe it will bring you a brand new kind of pleasure.

Teasers:

What this town needs is LAUGHTER.

Life and love are nothing without LAUGHTER.

LAUGHTER will make you clean and rich and happy.

The greatest force in the world is LAUGHTER.

Laugh, little lady. Match the nimble wits of your high-spirited lover. Elude his eager arms with a wisecrack. Ignore the heart-break that glows in those smiling eyes of his. You're married to wealth. You're "happy." Play around with this other, this real love—and then forget. That's what they call "being modern." Don't turn away—to weep. It isn't done. Laugh, little lady. "LAUGHTER" will see you through.

He ran away from love to Paris.

She ran away from love into the arms of a millionaire.

And they met again.

They laughed. They hurled gay nonsense at each other from lips that smiled.

Gorgeous fun for other listeners, including you—but in their hearts was an ache and an emptiness.

Then he told her she was dying—for LAUGHTER.

And she knew it was true—that one mad moment with him was worth life itself.

LAUGHTER.

Yes—a motion picture.

But it will teach you things about life that will make you live.

It will open the secret places of your heart.

It will flood you with the zest and sunshine that makes this world worth-while.

You MUST see it!

If you think the home office is nuts over this picture, you're exactly right. You will share our enthusiasm if you have seen it. You will give it your best—and you will garner the biggest gross in months!

SELLING 'DU BARRY, WOMAN OF PASSION'

By **BRUCE GALLUP**
Advertising Manager, United Artists Pictures
(Not For Publication)

In a season overrun with jazz-mad stories, triangular dramas and back-stage life, it is a box-office asset to offer your public a picture of the romantic fervor of "Du Barry, Woman of Passion," which, while possessing all the punch and action of these other films, achieves its effects in a manner that is strikingly different.

Here is the kind of entertainment your audience hungers for, the kind the moderns and the elders will find perfectly suited to their tastes. Picture Norma Talmadge as "Du Barry," a gorgeous beauty dressed in luxurious silks and satins, toying with the loves of kings and men while she herself has lost her heart to a common soldier. What a situation! What a spectacle! What thrilling adventure!

In "Du Barry, Woman of Passion" you will find Norma Talmadge more alluring, more lovely, and more divine than you have ever seen her before. You will see William Farnum as the idolizing king and Conrad Nagel as the lover. Imagine a supporting cast including, in addition, Hobart Bosworth, Ullrich Haupt, Allisoa Skipworth, Henry Kolker and many others.

Don't overlook the fact that "Du Barry" marks William Farnum's return to the screen. Long one of the biggest favorites, Farnum was forced into retirement by an accident. He comes back more glamorous, more interesting, more popular than ever, in this, his first talking picture.

There are innumerable angles to stress in your advertising copy. Play up the romantic interest, the conflict existing between the king and the humble soldier, the alluring charms of "Du Barry."

Sample copy may read as follows:

Glamorous Lady of Love! A king begged for her favors! Her every wish was a command! An enchanting beauty hungering at a banquet of kisses for the caress born of a true man's devotion!

Beyond the scented walls of her heart's prison a soldier waited—bitter, disillusioned, while she, greedy for power and luxury, played at love, swayed a kingdom and toasted the dregs of passion's cup!

In all the gallery of the world's heroines no more fascinating woman lives than Du Barry, the little milliner who became a king's favorite. In all the realm of the screen no star could so admirably portray her as Norma Talmadge!

The story, a kaleidoscope of great emotions, frivolous, dramatic, tragic—and through it, like a flame, sweeps the "Sarah Bernhardt of the Screen," illuminating with her great art the scenes of splendor and with the magic of her voice echoing the depths of a woman's heart!

RE-OPENINGS

Re-openings in the Publix-Saenger Division include the Crescent, New Orleans; Lyric, Mobile, and Gaiety, Biloxi.

Woman Heads New Booking Office

Miss Ida Klos has been appointed booker and will be in charge of the newly opened Publix booking office at 265 South Front Street, Memphis, Tennessee. She is one of the few women in the industry to hold a position of this nature.

She will handle bookings for the following theatres: Paramount and Grand Theatre, Greenville, Miss.; Paramount Theatre, Clarksdale, Miss.; Paramount Theatre, Greenwood, Miss.; Saenger Theatre, Pine Bluff, Ark.; Pastime Theatre, Helena, Ark.; Lyric Theatre, Jackson, Tenn.; and the Saenger and Strand Theatres at Texarkana, Texas.

This new office will greatly expedite the bookings for the above theatres, which are served from the Memphis Film Exchanges.

Miss Klos, who has been connected with the Saenger Booking Office for the past ten years, has earned the reputation of being one of the most efficient feminine bookers in the film industry.

A Tip!

Managers playing second engagements of "With Byrd at the South Pole" may avail themselves of the few 22 by 28 photographs of Commander Byrd still on hand at the Home Office Advertising department. These photos by Kessler, noted New York photographer, are matted and framed under glass. They will make excellent prizes for contests arranged with schools, Boy Scout organizations, can be used as gifts to school principals, etc. Rates for photos, packed and delivered, are \$4, which is considerably under their original price. All managers desiring these photos should write to L. L. Edwards at the Home Office at once.

Town Festival Conducted By Manager

Just when Manager Karl Lindstaedt of the Paramount Theatre, Austin, Minn., was making plans for anniversary week, he was informed that Harvest Festival Week would be held at the same time. Consequently, Lindstaedt combined with the merchants of Austin on the Harvest Festival Week, which ultimately resulted in fine box-office results. Festival Week was sponsored by the Advertising Club of Austin, which appointed Lindstaedt chairman, giving him charge of the entire affair.

The 'Week' was advertised in seven out-of-town newspapers, corn stalks and special printed cards were used on all the lamp posts, a free pavement dance was given and a three-day style show was held at the Paramount Theatre.

Merchants Co-operate

More than \$400 was collected from the merchants to defray the expense of the Festival Week. Inasmuch as this was the first time an amount of money of this proportion had been collected from merchants on an affair of this kind, it was quite a feather in Manager Lindstaedt's cap.

Prizes were offered to farmers bringing in the largest family, biggest stalk of corn, etc.

With something doing every day and evening during the six days, Lindstaedt figured that because of the crowds in the city, he would get his proportionate share of the business at the Paramount. Therefore, he dressed his lobby accordingly for the three pictures he presented during the week.

A stunt that got lots of attention was the posting of nine autographed photos of Paramount stars in the lobby. These same stars also sent congratulatory telegrams regarding the Festival Week and these were placed underneath their photos.

WSMB SCORES ETHER SCOOP

WSMB, Public-Saenger radio station in New Orleans, scored an ether scoop recently when it broadcast Jack Dempsey and Richard Barthelmess on the same program. Appearance of Barthelmess was made possible through Harry Seymour, station's program director, a friend of the Barthelmess family who was responsible for young Barthelmess' entry into pictures in 1916.

Event was heavily publicized, with stories in advance and pictures taken in the studio in all papers.

Attraction Exploited By Paper's Novel Ad

A novel ad in the local paper, extolling the merits of the classified ad, also played up Manager Emil Bernstecker and the current attraction at the National Theatre, Greensboro, N. C.

The ad was made in the form of a dialogue between Bernstecker and the newspaper's advertising manager. Get on the good side of your local paper's ad department by suggesting a similar stunt. Make certain you mention attraction, playdate and theatre.

Idea Exchange!

Alexander Gottlieb, editor of "Entertainment," magazine distributed to patrons of Public Greater New York Theatres, will exchange copies with other theatres issuing similar weekly publications. Address Gottlieb in care of the New York Paramount.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

General Director, Short Subject Department

COLUMBIA

"HOT AND BOTHERED," with Eddie Buzzell (11 min.) Synopsis: Similar to the other two shorts of this series. This one concerns itself less with a story than the other ones and contents itself with picturizing a series of gags accompanied by Buzzell's off-stage chatter. The remarks and the shots are flip and amusing and the subject has an air of foolishness about it that should be well liked. The attempts of a girl to gratify her ambition to become a movie star provide the thread of a story for this one. Closing gag particularly funny.

Criticism: Best one of these to date. Should prove welcome novelty on any program.

Booking-Routining: Essentially a novelty subject and should be used as such. Particularly good for the better type audiences who will appreciate this particular style of humor. Excellent for short program where plotless comedy subject is desired. In routining would give usual novelty treatment, taking care, however, not to follow it with a slow comedy that would look even slower by comparison.

Exploitation Notes: Medbury, the columnist, is the author of this one, and if local paper has his syndicated article, suitable tie-up may be secured.

"CURIOSITIES" Series No. 212 (8 min.) Synopsis: This is the first of the Walter Futter's Curiosities series. Subject is intended to show odd and unusual happenings about the world. This one has a number of shots (none of them exceptionally interesting), all explained by an offstage voice. Some of the shots are: Japanese pilgrims climbing Fujiyama for forgiveness for their sins; a chicken born and living without any feathers, and a cat mothering a family of skunks.

Criticism: Subject as a novelty is a cross between the Ripley and Strange As It May Seem reels and the Pathe Audio Review, without any of the distinctive features of either, and is only mildly interesting.

Booking-Routining: May be used where novelty subject is needed. Would not use to follow newsreel as subject is too similar in type. If used suggest it be spotted between two live subjects.

Exploitation Notes: Usual novelty treatment.

"JEWEL OF ASIA," Traveling Reporter Series (10 min.) Synopsis: Similar in style to the Fitzpatrick Traveltalks and the Vagabond Director series. The City of Bangkok serves as the locale and the idea is that the East and West do meet as shown by the Western influence in architecture and customs. This idea as carried out is interesting and well done.

Criticism: Is up to standard as set by other travel shorts with the exception of the offstage announcer, who is not as convincing nor as good a reader as some of the others.

Booking-Routining: Usual travel talk treatment.

Exploitation Notes: If subject mentioned interest might be aroused by statement that East and West do meet, in defiance of Kipling's line "and ne'er the twain shall meet."

METRO

"DOLLAR DIZZY," with Charlie Chase, Thelma Todd (25 min.) Story: Charlie, at the opening, is informed that his uncle has died, leaving him two million dollars, and he is warned that he will probably be the target for all the gold-diggers in town. Accordingly, he decides to go away for a while. He arrives at a summer resort and is immediately annoyed by all the girls there, who have an eye on his money. Thelma, who is also an heiress and annoyed by young men seeking her money, arrives and by mistake is given Charlie's suite of rooms. When Charlie returns to his rooms and finds the girl there he thinks she is scheming to marry him for his money. She thinks likewise and each tries to get rid of the other. This gives an opportunity for much comedy of the rough and tumble type. At close they discover they are both rich and that they love each other. Closes with Charlie's attorney rushing to him telling him it's all a mistake. He didn't inherit two million at all—it was eight million. Overcome with joy Charlie falls in the pool and Thelma dives after him.

Criticism: Knock-about comedy, fast and funny.

Booking-Routining: Can be used on any type of program needing this style of humor. Routine immediately ahead of feature. Other shorts should be musical and novelty.

Exploitation Notes: Suggest it be given lobby and newspaper mention with Chase's name figuring prominently.

"BIGGER AND BETTER," Boy Friend Series (19½ min.) Story: Vacation time and the gang are cavorting in the train while enroute home. Landing in the city the boys are given jobs in a department store owned by an uncle of one of them. The customers are given rather rough treatment and to get rid of the boys the uncle sends them to a summer resort. As they are leaving the store they find that their girl friends have taken jobs in the store to be near them. When the co-eds find the boys are leaving they promptly get themselves fired by breaking the stock of straw hats.

Criticism: Although paced a little slow, subject should prove good pleaser.

Booking-Routining: Good for program in which youth is needed. Can be used with any type feature without danger of conflicting. Would spot immediately prior to feature although ace musical subject or cartoon may be inserted between them.

Exploitation Notes: Plug from angle of youth and pep. Suggest subject be mentioned in lobby display and a line in the ads.

"THE PIRATE," with Benny Rubin, The Connor Sisters (15 min.) Synopsis: One of the color-tone revues. A miniature revue with the deck of an old pirate ship for the scene. During the course of the subject we see several chorus routines, a novel wooden legged dance by a male chorus and an adagio number. The Connor sisters do several numbers (good) and Benny Rubin does a comedy pirate song and later a comedy one-legged dance. Closes with an explosion of the ship which allows for a flashy and effective ending. Subject starts at a good pace and maintains it until the end. Chorus is good and well trained. Pirate atmosphere

maintained throughout. No dialogue. **Criticism:** Well produced, color good. Excellent and entertaining flash act.

Booking-Routining: It might be well to keep away from nautical and costume features. Excellent for program that needs class musical act. Should be spotted immediately prior to feature. Other shorts should be comedy or cartoon. Effect slide carrying out the pirate or ship idea could be used to advantage.

Exploitation Notes: Subject deserves mention. Benny Rubin's name should be considered valuable.

PATHE

"TRAFFIC TANGLES," with Nat Carr, Dot Farley (20 min.) Story: Carr buys a new auto and takes the family for a ride. At a busy intersection he has an argument with the traffic cop on duty, who makes him drive him home to get his book, so he can give him a ticket. On the way out the cop tells him to step on it which Carr does. However, when a motor-cycle cop pulls him up for speeding the first cop is unable to do anything for him and he gets a ticket. At the officer's home Carr's children get into a fight with those of the officer. Later, returning to the policeman's corner, he gets another ticket. At the corner, after depositing the cop, he runs over him and completely ties up the traffic.

Criticism: Fails to make the most of an amusing situation. However, should get good re-action.

Booking-Routining: Suitable for use with sophisticated type of feature that needs a little rough comedy. Would routine as number two and follow with ace musical personality type act. If none available use good cartoon.

Exploitation Notes: Nat Carr is well enough known to be mentioned. Title is catchy.

"VENETIAN NIGHTS," Vagabond Director Travel Series (9½ min.) Synopsis: As the title suggests, we are this time given a look at Venice. Subject starts off with shots of the familiar waterways and bridges of the city, but later becomes a bit more unconventional when it shows us the slums of Venice, with the street market not entirely unlike the familiar scenes of New York's lower East Side. Returning to the more beautiful shots we are shown some gondolas drifting along in the moonlight and a love picture is painted by Terris' offstage dialogue, built upon a few casual shots of floating gondolas and maidens lolling in the house windows.

Criticism: Probably the least interesting of any of this series so far. Closing scenes show evidence of being faked.

Booking-Routining: Hardly suitable for "A" house consumption. Should be routined early in program and followed by comedy subject.

Exploitation Notes: Usual mention for this series.

"THE EBONY SHRINE," Vagabond Director Travel Series (10 min.) Synopsis: Guatemala, Central America, serves as the locale for this one. Rambling about the city we are given glimpses of the curious wares of the market place, and the peculiar costumes and headgear of the native women. In the distance we hear the tolling of the church bells of the Grand Cathedral of Esquipulas. We follow the devout worshippers and in the cathedral we see the discarded crutches of those who have been miraculously healed. Further on into the temple we see The Black Christ, hanging upon a golden cross. Fade out comes as we leave the Cathedral and look back upon it.

Criticism: The running descriptive dialogue of Terris makes this one interesting regardless of the fact that most of the shots are little better than ordinary.

Booking-Routining: Usual travel talk treatment.

Exploitation Notes: The religious aspect in this one (particularly about the mute evidence of miraculous healing) should be valuable in attracting interest in the subject and may be the means of obtaining a special press story.

TIFFANY

"THE BLIMP MYSTERY," Chimp (Monkey) Comedy (17 min.) Synopsis: The first of a series of six of these monkey comedies. This one is a satire on the old fashioned melodrama. The villain kidnaps the heroine and takes her to his house. The hero follows and falls into the villain's trap. The villain then takes the girl away in his blimp, but the hero, freeing himself, follows in an airplane and rescues the girl. The monkeys are well trained and it can almost be believed that they are really talking. Sets have all been built to their size and no expense seems to have been spared in the production.

Criticism: An entertaining novelty that should prove highly effective.

Booking-Routining: Best if used with semi-comedy feature. Would play it as number two on a three act front show, following it with a good fast musical. It can, however, be played immediately ahead of feature. Avoid using with cartoon or other novelty shorts as they may tend to detract from novelty idea.

Exploitation Notes: As a novelty and while new, this series should lend itself to many varied publicity stunts that should prove effective. Get over idea that the monkeys talk. Would give generous mention in all copy.

"THE LITTLE COVERED WAGON," Chimp (Monkey) Comedy (15 min.) Synopsis: This is the second of these monkey comedies and is even better than the first. Story is on the Western order and again has a typical hero, heroine, and villain. The monks ride horseback, throw a lariat, drink hard liquor, shoot six shooters and engage in all of the activities of a lurid Western. They are natural in their acting and the dialogue has been perfectly synchronized. In many shots the illusion that the monks are really talking is perfect.

Criticism: Excellent as a novelty comedy. Should be sure-fire.

Booking-Routining: As above, except necessary to avoid using with "Westerns."

Exploitation Notes: As covered above.

PARAMOUNT COIN-GETTERS!

READ THIS NOW! START GETTING THIS TICKET SELLING PRAISE BEFORE YOUR PUBLIC!

Morocco

Directed by Josef von Sternberg; starring Gary Cooper; from the play by Veno Vigny; adaptation by Jules Furthman; film editor, Sam Winston; photography by Lee Garns; supporting cast: Marlene Dietrich, Adolphe Menjou, Ulrich Haupt, Eve Southern, Juliette Compton, Francis McDonald, Albert Conti.

A picture that critics will rave over. It is well acted, marvelously directed and superbly photographed.

The actual story is unimportant and a repetition of its main facts would be totally misleading. It is the characterizations that make the difference. It is the faithful adherence to these characterizations, the mature conception of them, the quietly intense pace at which the tale unfolds, and an intelligent refusal to allow any hokum to creep in, that makes it an artistic triumph for von Sternberg.

The picture is almost entirely given over to Marlene Dietrich, who gives a splendid, moving portrayal. Gary Cooper gives a performance that is so far superior to anything that he has ever done before, that it clinches the argument for those who claim that it takes only a good director to make a good actor.

Adolphe Menjou makes his first appearance on an American screen in almost two years, and it is more than good to see him again. He has lost none of his charm of manner, looks better than ever and proves again that he can always be relied upon to give an outstanding performance. The other roles in the picture are decidedly minor, but each one can be credited with having been splendidly done.

The camera work which Lee Garns has given to this picture is superb. His lighting effects are a joy and the shots he has secured of the Legionnaires marching through a latticed Moroccan street, are particularly worthy of note.

Heavy exploitation, which will build up the foreign legion angle, and Gary Cooper's following in the small towns will help. Also it is well to know that Menjou fans have not forgotten him. The big towns will be curious to see Marlene Dietrich. The production is altogether deserving of a big reception, and we liked it enormously.

—The Hollywood Daily Reporter

Tom Sawyer

A grand kid story. For kids of all ages to enjoy, laugh at, sympathize with and wish they were in the same boat. The little boys and girls will love it and the big boys and girls will go with them and love it even more—in fact, there is grave danger that the older children will crowd the youngsters out of the theatre. They'll have to bring back the morning shows to take care of all the kids and those that want to be kids again, if only for an hour.

They have taken all the highlights out of the original Mark Twain story and, to bring Jackie Coogan back, have fashioned a story for the screen that will live long in the affections of the public.

It is hard to begin giving the bouquets for this picture, because everyone connected with it has such a big part in its success. We've given up trying to find just who does deserve the most credit and will start from the beginning and go on.

First of all the adaptation and dialog. The screen story is well-nigh perfect. It retains all the humor, joy and pathos that go to make up the trials and happiness of the young. The dialog is grand. Real kid talk, smooth, natural conversation that is always in keeping with the character, whether it be Tom and Huck talking, or Aunt Polly and the schoolmaster.

Then the direction. It has been done with the hand of a master—with sympathy for the old and young alike, and never a dull moment. And all through the picture the director has kept up the atmosphere of the lazy little town in Missouri that lay in the sun and marvelled at the speed which could deliver a letter from the coast in three months.

And now we come to the actors, or rather, the living people of the story. Unfortunately, we were unable to catch all of the cast, and so we will refer to the characters in the story. Tom Sawyer, Huck Finn, Becky, Sidney and the dude are perfect. Born kids, if ever there were any. Even Sidney, who is the pest of the picture, makes himself lovable. Aunt Polly and the schoolmaster are great, and you envy them their worries and joys in the picture, even as you admire their perfect characterizations.

The photography adds a mighty share to the general perfection.

IT'S SO GOOD THAT, AS YOU LEAVE THE THEATRE, YOU ARE ALREADY PLANNING WHEN TO SEE IT AGAIN, UNTIL THEY HAVE TIME TO GET AROUND TO MAKING YOUR OTHER FAVORITES.

—The Hollywood Daily Reporter

Manhattan Mary

Ed Wynn's starring picture "Manhattan Mary" was previewed early this week at the Strand Theatre in Yonkers with a highly successful audience reaction.

The audience was typical of any small city in the United States, and certainly were not prejudiced by their previous acquaintance with the star. They liked Ed Wynn almost from the start and the laughs increased steadily in both number and volume as the picture was projected. Several gag episodes drew spontaneous applause from this unprejudiced audience.

Taking into consideration the fact that the picture was shown in a rough cut of eight reels the results were distinctly pleasing to the studio executives. With the necessary reduction in footage, the picture promises to rival "Animal Crackers" in the number of honest-to-goodness laughs. As in the case of "Animal Crackers" the laughs come so fast that many funny dialogue lines are smothered,—certainly a good fault in a farce comedy.

Lou Holtz runs Wynn a close second for laugh honors, and Ethel Merman's song, the one and only musical number, which is worked in very logically, drew vociferous applause.

It is very probable that the title "Manhattan Mary" will be changed. The old title suggests a musical comedy which the picture distinctly is not, and it is a generally meaningless title for an Ed Wynn starring vehicle. Please call the attention of the Advertising and Ad-Sales Departments to the use of the phrase "The Perfect Fool" as an adjectival phrase wherever Ed Wynn's name is mentioned. We believe it will help, especially Wynn as a clown comedian, in the mind of that portion of the public which does not already know him.

"We really believe it will be one of the outstanding comedies of the season."

AL WILKIE,

Director of Long Island Studio Publicity.

See Page 5 for Russell Holman's expert advice on how to sell

"LAUGHTER"

Correct Procedure!

In the procedure of drawing checks for theatre expenses under the revised accounting system, as outlined on Page 3 of INSTRUCTIONS TO THEATRES, specific instructions are given that under no circumstances are any checks to be corrected once they are made out. In the event that a mistake has been made in typing, a new check must be drawn.

The Accounting Department is experiencing considerable trouble in this connection. Numerous checks are being sent in which plainly show that corrections have been made on them. These checks will not be signed at the Home Office.

If each theatre manager will read these instructions carefully and follow them in detail, it will be of great assistance to the Home Office Accounting Department.

T. X. JONES.

Newspaper To Give Theatre Free Space

Because of Manager Frank Burns' amiable characteristics and ingenuity, he was able to remove a non-cooperative barrier, formerly maintained by a local newspaper. Burns arranged a tie-up with the local radio station, which was owned by that particular paper. The tie-up resulted in plenty of free newspaper space and free broadcasting time for "The King of Jazz," playing at the State, Winston Salem, N. C.

The station devoted 30 minutes of their time to broadcasting the hit numbers from the picture as well as making announcements about the picture, theatre and playdates. The radio tie-up was new in this town and was particularly difficult to obtain as local newspapers rarely give the theatre a line of publicity. In fact, they never mention the theatre name if they can avoid it.

Plenty of Free Space

After the radio half-hour, the picture and theatre broke in newspaper for two advance stories and one splendid follow-up including review of the picture. The theatre also received an editorial on the novelty of the idea. Of course, the paper wrote this to further their own radio interests. Burns believes the radio tie-up is an entering wedge into the newspaper situation, as radio station is now cordial for further tie-ups and newspaper is falling in line because of their ownership.

Kelvinator As Prize Assures Full House

A full house at the Capitol, Salisbury, N. C., was assured for the opening night of "With Byrd" through the efforts of Manager Paul Phillips, who promoted a Kelvinator, to be given to holder of lucky ticket.

All contestants had to be in theatre on opening night, time of drawing. The Kelvinator agency paid for ad announcing contest and exploiting show. Window displays and banners on street cars completed ballyhoo.

Schaefer Speaks Over Radio In New Orleans

Thousands of people in the South were told of forthcoming Paramount product recently by George J. Schaefer, Eastern Sales Manager for Paramount, through the medium of WSMB, Public-Saenger radio station in New Orleans.

In his speech Mr. Schaefer covered pictures coming to Publix-Saenger theatres in New Orleans and the entire division during the next four weeks. Invaluable plugs were registered for each attraction.

CANVASSES DOCTORS

Physicians of Lowell, Mass., have received letters from Manager J. J. Dempsey of the Strand Theatre, informing them of institution of doctor's register service, so that physicians may be reached at the theatre at any time during the performance.

P. A. SYSTEMS ARE HEARD BY GRID CROWDS

With widespread installation of public address systems at football stadiums, suggests Manager Roy P. Drachman of the Mission Theatre, Albuquerque, N. M., it's possible to register any plug the theatre wishes by giving the announcer a couple of passes.

This has been effectively employed as a means of reaching football crowds with current attraction information at University of Arizona games in Tucson, Drachman's former situation. While he is in Albuquerque, he is doing the same at all university and high school games there.

Similar arrangements may be made with announcers of play-by-play returns when out of town games are scheduled. In Tucson, on important games away from the city, good results have been secured by installing a score board on the stage, and giving play-by-play returns as an integral part of the matinee program, following with the regular program at the conclusion of the game.

Such football matinees invariably

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE

Chateau Dodge, Rochester, Minn.
Carolina, Greensboro, N. C.

OPENING DATE

October 25, 1927
October 31, 1927

Fashion Show Ties In With Swanson Picture

Style show at the Paramount, Montgomery, in conjunction with a leading department store and concurrent with What A Widow, netted Manager Bolivar Hyde, Jr., a full page co-op ad. One-fourth of the page was devoted exclusively to the theatre.

Fashion event tied-in with one of the principal selling angles of the picture, and helped keep the house filled for three days. It was scheduled twice each day, on the 3 and 9 o'clock shows.

They are heavily attended by students, contributing revenue as well as good will.

"School Book" Matinee Idea Repeatable

Variant of the tinned food and old clothes matinee idea, as usually executed prior to Thanksgiving and Christmas, was developed in Chickasha, Okla., where F. Hoenescheid is City Manager for Publix, for the opening of schools.

Rotary Club cooperated in a matinee to which children were admitted for old school books; object was to secure school books for children who could not afford them. Committee of school teachers attended the matinee, accepting or rejecting the books offered for admissions on the basis of whether or not they could be used for that purpose.

Idea is excellent for the beginning of second semesters everywhere, and should go into every manager's file for use next fall.

Potato Matinee Gets Free Newspaper Space

A potato matinee that not only gladdened the hearts of Raleigh, N. C., youngsters, but also provided the poor with many edibles, was sponsored by Manager E. E. Owen.

Every child under 12 years of age, upon the presentation of potatoes, etc., was admitted to the Capitol Theatre to see the first chapter of "The Lightning Express," a serial. The proceeds were given to the Salvation Army, for distribution to the poor, which act received recognition in local paper.

Hosiery Lobby Exhibit Proves Box Office Aid

An attractive hosiery exhibit in the lobby of the Tivoli, Chattanooga, Tenn., proved interesting to the ladies and was the means of selling 500 tickets to the company displaying the material.

A spinning wheel, operated by a girl, supplied by the Humming Bird Hosiery mill, was the eye-arrester. A display of various hose together with cocoons, etc., topped the exhibit. The mill purchased a block of tickets for their employees. Manager B. W. Bickert arranged for the display.

Strong Exploitation Used on Anniversary

Five bannered trucks of the Orange Crush Bottling Co., which served drinks to all patrons of the State, Chattanooga, during its anniversary week, ballyhooed attractions of the theatre during the weeks.

Usual bakery tie-up, promotion and presentation of a \$100 diamond ring, promotion of 100 inches of co-op merchant advertising, and a Western Union tie-up which netted 20 windows completed Manager Ralph E. Phillips' exploitation for the week.

PROSPERITY ACTIVITY

Roster of managers in the Publix-Comerford Division who distinguished themselves in their Prosperity Week activity, according to Jack Jackson, Division Publicity Director, includes J. M. Blanchard in Sunbury, Pa., and Sam Friedman and Ben Cohen in Pottsville.

—“MEET THE BOYS!”— KNOW YOUR ORGANIZATION

W. C. PATTERSON

A wide and varied theatrical experience can be chalked up as part of the show business career of William C. Patterson, district manager in Atlanta, Ga. A veteran showman, Patterson made his debut in the entertainment industry at the turn of the new century, as a peanut huster in the gallery of the Bijou in Atlanta.

During the next two decades, Patterson enjoyed an uninterrupted theatre career, with the exception of the few years he spent at the University of Georgia. Five years were devoted to the Jake Wells Enterprises, where, as special representative, Patterson managed theatres, road shows, stock companies, legit, all-in-all playing an important role in the development of the original Jake Wells Circuit in the South. Several years were also spent with the Mutual Film Corporation. He was manager of the Criterion and Metropolitan theatres in Atlanta prior to his securing a position with the Universal Theatres as Southern Division manager. He joined Publix in May, 1928, and was assigned to his present post.

J. F. O'HERN

J. F. O'Hern, manager of the Olympia, Chelsea, Miss., received his first taste of show business more than 15 years ago, when as a youngster in his early teens he worked as usher in Pearson's Theatre, Somerville, Mass.

Soon after the close of the World War, O'Hern, who had since graduated from business college, entered the radio and music field, during which time he produced many minstrel shows.

In October, 1929, O'Hern obtained a job with Publix, and was assigned to the Strand, Dorchester, as student manager. After three months of intensive theatre management study, he was appointed manager of the Strand, in the same town. In April of this year he was transferred to his present position.

E. C. PRINSEN

E. C. Prinsen, district manager in the North Dakota territory, is a veteran showman, having been associated with the theatre business since 1910, when as general manager, he supervised the operation of four theatres in Fond du Lac, Wis.

He cast his lot with the Finkelstein & Ruben forces for several years and when Publix acquired that chain, he was retained as one of many capable managers employed by F&R. In December, 1928, Prinsen managed the Strand in Minneapolis. In February of the following year, he was transferred to the Lyric, in the same town. Two months later, Prinsen was promoted to city manager of both houses. He diligently applied himself to this new executive position and was rewarded with his present district managership in September, 1930.

STANLEY BROWN

Actor, advance agent, manager, district manager

Stanley Brown, present manager of the Paramount, Los Angeles, California, and veteran showman of more than 20 years of theatrical experience. In 1908, he started his theatre career as usher in Regina, San Francisco. Several years later, Brown obtained a job as advance agent, doing advertising and publicity work in Calgary, Canada. He got a job in Grand Forks, N. D., as house manager of road show companies. In 1921, F&R hired him to manage several theatres in Minneapolis. Four years later Brown obtained a managerial position with the Saxe Enterprises in Milwaukee. In 1927 he was made district manager in that town for Fox Midwest, resigning a few years later to go with the Brin Theatres, Inc., as general manager. He quit his job to join Publix in San Francisco at the California, being promoted to his present position two months later.

CLARE C. WOODS

A district manager who attained that position even though only associated with Publix since March, 1927, is Clare C. Woods of the Colorado district.

The first job given Woods when he entered the employ of Publix was as manager of the Colorado, Pueblo, Colo. He was well able to perform his managerial duties in a creditable manner, having acquired considerable experience as advertising manager for the Woods-Wood Circuit in Missouri, as manager of Warner's Renraw Park and also as booker and shipper for United Artists in Kansas City. He also spent several seasons working in amusement parks. In November, 1928, Woods was transferred to the Rialto in Denver, as manager, remaining there for two months before being sent to the Royal, Kansas City, in the same capacity. He received his present appointment in March, 1929, just two years after entering the ranks of Publix.

A. R. TATE

A new member of the ranks of Publix, brought in through the recent acquisition of the

Comerford Circuit, is A. R. Tate, manager of the Victoria, Jersey Shore, Pennsylvania. Tate, a graduate of a commercial college, entered show business in 1913, as operator for the Majestic in Jersey Shore. During the next fifteen years, Tate, although confining his theatrical activity to the State of Pennsylvania, was able to carefully study audience reaction and apply his observations toward box-office improvements. He also became proficient in projection, operating machines for several houses in Jersey Shore and Williamsport and concurrently managing these operations. When Publix acquired the Comerford Chain, Tate was retained as manager of the Victoria, a position he has held since 1928.



W. C. Patterson



E. C. Prinsen



C. C. Woods



J. F. O'Hern



S. Brown



A. R. Tate

J. J. RUBENS, ACE ILLINOIS SHOWMAN!

REARED IN AMUSEMENT GAME FROM EARLY YOUTH HE RISES TO HIGHEST PEAK OF SUCCESS

When the principal of the old Calhoun School in Chicago had finished handing out the diplomas at graduation time in one of the early years of this century, he was not a little surprised to find one of them remaining in his hand. Investigation disclosed that the recalcitrant diploma seeker had quit school just two weeks before graduation. This unusual occurrence created not a little discussion and speculation among the more orthodox classmates. Why should a boy leave school just two weeks before graduation?

As a matter of fact, the reason was very simple. That particular lad had done a little fast thinking. In two weeks, he figured, school would be over and thousands of boys would be out looking for jobs. For every available job, there would probably be ten claimants. If he quit now, however, he would have a two weeks jump on his comrades. So he quit and immediately got himself a swell job.

The name on that left-over diploma in the principal's hand was Jules J. Rubens. That capacity for quick thinking, adequate sizing up of a situation, prompt decision and successful outplanning of rivals so clearly manifested in his early years has followed him through his entire career until it led him to his present important post in charge of all Publix Theatres in Illinois, exclusive of Chicago.

The "swell" job which resulted from his youthful strategy was in the Chicago vaudeville booking department of the "The White Rats of America," under Eddie Shayne, the manager. Of course the job didn't pay so much, but young Rubens was only twelve at the time and the three dollars a week went a great way to help feed the other thirteen Rubens.

Liked Show Business

"From the start, I liked the show business," said Mr. Rubens, "as I figured one didn't have to be such a whiz to put it over and make lots of money. My boss, Mr. Shayne, told me how Martin Beck worked his way up to be the head of the Orpheum Circuit from a job as a waiter, working for him, Shayne, at Engles' Beer Garden in Chicago. That was all the encouragement I needed to make up my mind I was in the right game."

In two years, Mr. Shayne became convinced that young Rubens was too bright to waste any more time in the booking office. He promoted him to the position of manager and head mechanic of his penny arcade at Sans Souci Park, Chicago. Morris Leonard, now of the Publix Real Estate department, was appointed by him as chief of the penny sales department. The latter's duties were not very complicated. All he had to learn was to yell "ALL MACHINES OPERATE FOR PEN-

NIES!" and how to change a dime into nine pennies.

The penny arcade life was too slow for the energetic young Rubens, so he got himself a job as assistant manager to Harry La Thomas' Great Carnival Shows. This pretentious sounding outfit consisted mainly of a half-fed monkey looping-the-loop in a small automobile to which he was securely fastened. All went well until La Thomas insisted that Rubens ballyhoo in front of the show with a blonde wig. The outraged youngster quit on the spot.

Worked With "Pop" Hedges

"My next job," reminisces Mr. Rubens, "found me in the old Kohl & Middleton's Dime Museum—not as a freak—but as a real showman, (just as my city managers are today) except that sweeping floors, selling tickets, posting bills, etc., were included in the job. Here, I was working right under Louis (Pop) Hedges, the manager, who was formerly P. T. Barnum's right hand man and general manager. I believe I received the most valuable show training in my career right there. The old museum was just a rickety old place with three floors of everything that show business ever hatched out. Discipline was paramount there. Why you couldn't even visit with your sister while on the job because, as 'Pop' said, 'the patrons were not supposed to know who she was.'"

From the museum, Mr. Rubens went into business for himself. He opened up a chain of quick photograph post card studios throughout the south known as "wet paper joints" because the cards were delivered wet to patrons. He also ran a number of other concessions in the summer parks until he accumulated enough money to open up a motion picture theatre. This ambition had lain in the back of his mind ever since the inception of motion pictures. He was sold on the idea from the start.

His brother, Maurice, worked right with him down south until they had amassed the required bankroll for the new venture. Together with another brother, Lou, they decided on Aurora, Ill., as their first theatre venture. Lou had opened the Crystal Stairs Theatre in Joliet, Ill., with Harry and Claude Rubens. But this was merely a side line then for Lou, who was an established banker and coal merchant. The Aurora venture was the first serious entry of the Rubens family into the field of motion picture theatres. The Fox Theatre was the name of

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



JULES J. RUBENS

their first house in Aurora. The Fox River, which it overlooked, supplied the name.

From then on, things began to happen and happen quickly. Soon after the opening of the Fox, came the organization of the Aurora Theatres Company with Thielen & Burford, the first closed town situation in the country to add to picture distributors' troubles. Then came a merger with the Frank Thielen interests in other Illinois towns, the formation of Balaban & Katz, Mid West Theatres, Inc., Great States Theatres, Inc., and then Publix.

"Publix bought our holdings (the Rubens brothers') and the four of us are happy to be numbered among the Publix family, even though we cannot have our own way as we did when we were called partners. Strange as it may seem, we work harder and worry more about the business now than we did when we owned most of it ourselves. That is, all except Lou, who retired from show business to devote himself exclusively to his bank. He never worried about anything, except about that Publix Token pass I promised to try to get for him two years ago."

Family Helped In Success

"I realize this is supposed to be a biography of me, and not of my family. However, I would be an ingrate if I did not admit that the other Rubens brothers are equally responsible for whatever measure of success I have attained, as myself. Only perfect coordination among us—as in any other successful organization—

could win out. If I were permitted to mention a few others outside of the family whose advice and guidance helped me a lot, I would mention Mr. Sam Katz and the Balaban brothers.

Asked to forget business for a while and give Publix Opinion readers a few sidelights about himself as an individual and not as a Publix executive, Mr. Rubens complied as follows:

"My age will not interest anyone. I do not play golf, although I have the bag and two clubs. My hobby is children—my own two. I do not call my wife 'darling' in public, but I treat her swell at home. I dislike to wear a coat in my office. I believe the word 'think' is the greatest word in the dictionary. I have had labor pains in business. I would feel guilty of obtaining my salary under false pretenses if I did not work just as hard when business is good as I do when it is bad. I discovered last year and this year that there is no high nor low to our business—anything is possible. I judge managers solely on their efforts, not on their net receipts.

"I could go on like this forever—but who cares?"

That's what HE says! Publix Opinion, however, knows some additional facts about the modest Mr. Rubens. It knows that he came out of the same period, locale and school of experience which gave modern, ethical show business such leaders as Adolph Zukor, Sam Katz, Carl Laemmle, the Balabans, Dave Chatkin and many others. It knows also that the same elements of greatness which can be found in those leaders, the same astute showman's

MANAGERS ARE CAUTIONED ON GOLF TIE-UPS

Decision of Division Director R. J. O'Donnell and Division Advertising Director Jack Meredith which will do away with miniature golf course tie-ups for theatres in the Publix-Saenger Division is endorsed by Mr. A. M. Botsford. It is based on the fact that these counter-attractions seem to be on the decline everywhere, with many closed and others on the verge of closing.

"While it was good showmanship to tie-up with this competition while its popularity was at its height," O'Donnell stated, "it is equally good showmanship now to refrain from further tie-ups with them."

"By paying for their score cards in order to advertise our attractions, and by offering guest tickets for prizes, we are simply helping them hold on. Further tie-ups will only prolong this competition, which is not to our best interest."

District managers and theatre managers in the division have been directed to refrain from such tie-ups hereafter, to avoid any possibility of stimulating the waning popularity of miniature courses.

Similar action is being proposed for other divisions where the craze seems to have run its course.

FOOTBALL PUBLICITY

With the Knute Rockne football shorts produced by Pathe booked for the Lyric, Jackson, Tenn., manager J. C. McKenna planted a story giving playdates on the series in the sporting pages of the Jackson Sun.

sense born of a quarter of a century of experience in handling every kind of problem that could possibly confront a showman exists in Jules J. Rubens as in his famous seniors. It knows that time and again, Mr. Rubens' activities brought him favorably and prominently to the attention of the entire industry. It knows that, even in 1925, the "Rubens Boys" were nationally known as the owners and operators of the first "chain" of theatres in the industry. That his brother, Lou, whom he mentions so nonchalantly, has been president of several small town banks and is now vice-president of the First National Bank of Joliet, with connections in several internationally important financial institutions. That by 1919, thanks to Lou's rise in the banking world, the brothers were among the original franchise holders to found First National Pictures and were then enjoying a reputation as shrewd real estate buyers, shrewd picture buyers and successful theatre managers. That Jules Rubens is the "boss showman" of the family and the story of the "Rubens Boys" in show business must of necessity take on color from his experience.

We, too, could go on like this forever. But it is the limitation imposed by the modest insistence of Mr. Jules Rubens that makes us stop.

Notice!

Observance of Children's National Book Week this year has been postponed by the P. T. A. from the week of Nov. 9th, as previously announced in Publix Opinion, to the week of Nov. 16th—also the week Tom Sawyer is scheduled for release! Complete your local P. T. A. tie-up immediately, and cash in! See page 9 of Publix Opinion for Oct. 3rd for suggestions.

LIGHTING HINTS

1. Place adequate base plugs on separate house cleaning circuit, etc.
2. All lights that patrons have access to should be placed in emergency lighting panel.
3. Don't allow waste to accrue in panels.
4. Wiring diagram should be handy in every theatre.
5. Have correct size fuses available throughout theatre.
6. Wires should not carry overloads.
7. Don't place cleaning light on lamp socket.
8. Pull switches quickly.
9. Establish inspection form (maintenance schedule) to be filled out by electrician regarding motors, transformers, wiring, etc.

A NEWSPAPER NATURAL!

TRAFFIC TANGLE CONTEST VERY EFFECTIVE

Of the several "Traffic Tangle" contests conducted by Publix theatres recently, that of the Paramount Theatre, Portland, Oregon, in conjunction with the Portland News, seems to have been the most prolific of results for the theatre, gauged by ticket-selling publicity. Contest was handled by Publicity Director Bert Henson.

News heralded the contest with three front page stories, two of them shown in the accompanying reproduction, which also contains the complete rules followed in Portland.

Contest proper started with a front page story and picture, showing Con Maffie, theatre organist, breaking a traffic regulation in a new Ford roadster, promoted, which was first prize. Story occupied 40 inches of front page space, as did the two following front page stories, each carrying a similar picture of a traffic violation. Contest was carried in week-day issues of the paper only. On the following Monday and thereafter, a box on the front page called attention to the story inside, which averaged 40 inches over the entire series of twenty-four.

Traffic Films

Six pictures were printed weekly. On each Saturday, a film went on the screen of the Portland Paramount for the ensuing week, summing up the mistakes illustrated in the News the previous week. In order for a contestant to follow the contest, it was necessary for him to keep a file of contest stories and attend the theatre weekly, thus affecting both the paper's circulation and the theatre's attendance.

Theatre's current attraction figured prominently in all stories. "Manslaughter" sent the contest off to a good start. One of the several means by which Henson kept the attraction spotted is shown in the accompanying layout, in which an instance of incorrect parking is photographed in front of the theatre, with its attraction board and marquee copy plainly visible.

Lampkin Substitutes

Unavoidable transfer of Maffie after the contest was under way did not affect the success of the contest, in which Phil Lampkin, M. C., replaced him as the central figure.

After the four weeks of the contest had elapsed, it was not allowed to die. Accompanying layout shows a photograph of Lampkin with the second and third prizes, a Philco radio and \$100 wrist watch, both promoted. Similar stories and pictures were featured in the News during the week in which judges were sorting entries. Guest tickets to the Paramount consoled also-rans.

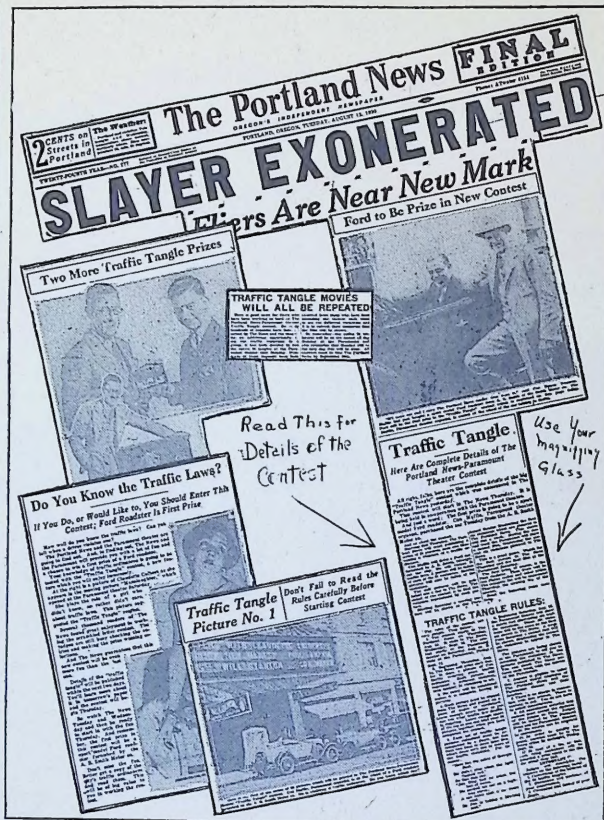
During this week, an ordinarily weak Monday was bolstered by running the entire series of Traffic Tangle films, illustrating the 24 errors, at all shows on that day. Theatre was crowded all day with contestants, getting a last look at the film.

Get These!

Eight-page insert on current and forthcoming Paramount product which will soon appear in trade publications is being supplied to exchanges in quantity. Get copies of it! There's valuable material for coming campaigns in this insert.

TRAFFIC AT BOX-OFFICE TOO!

Pictured here are examples of front page publicity received by the Portland, Ore., Paramount in its recent "Traffic Tangle" contest, handled by Publicity Director Bert Henson. Photo at upper right, showing Con Maffie, organist, in promoted Ford which was first prize, was in advance; similar space was devoted daily to the contest, on the front page for a week and inside for the following month. Use your magnifying glass on the rules of the contest. Clipping at upper left shows Phil Lampkin, M. C., with second and third prizes, a Philco radio and \$100.00 wrist watch, also promoted. This was one of six stories which followed the contest, keeping it alive until winners were announced. Another advance front page box is shown at lower left. "Traffic Tangle Picture No. 1" shows one of the eleven ways in which current attractions were spotted in every story; here it's done in the picture itself. Center clipping tells of a special showing of Traffic Tangle films which bolstered an otherwise ordinary Monday with capacity business.



UNIT MANUAL TIP CLICKS IN PAPERS

As a result of a valuable publicity tip in the manual on "Sky High," Publix stage unit, stories were planted in two Chicago dailies by the Publix-Balaban & Katz advertising department.

Tip had to do with "Connie Almy, the only girl who ever took a man away from Peggy Joyce." Notes were written to city editors, apprising them of this and the fact that Miss Almy could be interviewed at the Chicago Theatre.

Daily Times and Evening Post responded; former with a front page picture and column-and-a-half inside story, latter with a generous story and picture. Both told of her current theatrical engagement.

Copeland Refrigerator Magazine Plugs Publix

House organ of the Copeland Refrigerator Company recently featured friendly relations existing between Copeland and Publix in Detroit, as result of tie-ups engineered by Dave Davidson, advertising manager of Publix Greater Talkie Theatres there.

Story and tie-up illustrated will break down the resistance of Copeland dealers everywhere toward tie-ups with Publix theatres.

PLANE PARKING GAG GETS SPACE

Police officer arresting Manager Harold Kaplan of the Century Theatre for parking a plane overtime in downtown Minneapolis obligingly posed for photographs. Kaplan's picture was The Dawn Patrol.

Advertising Director Fay Tyler broke the local press with the story and pictures the next day, while other Publix advertising representatives were keeping news of the impromptu strike of stagehands at the Minnesota Theatre under cover.

Newsreel Scene Gets Mention On Front Page

Free front page space was given to a news shot which was shown at the Saenger, Pensacola, Fla. Because of friendly relations between Manager J. A. Jones and newspaper, article stated that scenes of Santo Domingo disaster could be seen at the Saenger. Story also mentioned current attraction.

CANDLE CONTEST

Candle-burning contest procured a downtown department store window for Manager Walter Feist of the Tower Theatre, St. Paul, on Song of the Flame.

Warning!

Cash boxes of candy vending machines have been forced in a number of our theatres after closing hours, with a loss to the theatres of fairly substantial amounts. Warning is issued by Max Schosberg, head of the department that all cash boxes must be emptied every night before closing and the funds placed in safe keeping.

TIE-UP UTILIZES COLLEGE BAND ON STAGE

University tie-up which is feasible in all college towns is singled out for particular attention by Division Director Harry Katz. Arrangement is with the University of Indiana, in Bloomington, Ind., where Manager Harry Palmer of the Princess Theatre is featuring the University Band on his stage each Saturday night.

Providing still another means of securing college cooperation, this amplifies the Minneapolis tie-up with the University of Minnesota, recounted elsewhere in this issue of Publix Opinion.

Band appears on the stage at Palmer's midnight show, in addition to the regular program. University officials have given women students permission to remain out later than the usual hour, on Saturday nights, providing they go to the theatre. Packed houses have resulted.

University's band fund receives 50 per cent of the receipts after all expenses, including film rental, have been deducted. Even with this arrangement the theatre's share has been far above the usual Saturday night profits, so excellent has the intake been.

Schools Are Presented With Hoover Portrait

Presentation to Minneapolis public schools of a portrait of President Hoover, painted by a lobby artist at the Minnesota Theatre, gave the house a three-column pictorial break in Minneapolis papers.

School police of the city, 700 in number, who were guests of the theatre on the occasion, paraded through downtown streets headed by six mounted police and a Boy Scout drum and bugle corps and carrying banners.

Advertising Director Ray Thome handled it, assisted by Manager Gordon Greene.

UNDER STERNBURG

Ft. Wayne, Indiana, where the New Paramount Theatre opened October 4th with H. C. Cocks as manager, has been placed under District Manager R. M. Sternburg's supervision.

PRE-CHRISTMAS CAMPAIGN IN ST. PAUL

Pre-Christmas campaign of the St. Paul Paramount is already under way, reports District Publicity Director Martin P. Kelly of the Twin Cities. It is being carried out by Advertising Manager Herb Gahagan under the supervision of Manager Ed A. Furni.

Six novelty dolls have been sent to the Paramount West Coast studios for re-mailing to the theatre by Ruth Chatterton, Claudette Colbert, Clara Bow, Mitzie Green, Charles Rogers and Jack Oakie. Each will be the gift of one of these stars to some little girl attending the Paramount during a special week of the Christmas season.

Dolls, with their original mailing wrappings and a personal note from the star to the winner, will be displayed in downtown windows, then the theatre lobby. During the special week one will be given away each day. Effort is being made to promote autographed photos of the stars, to be given youngsters not fortunate in winning dolls.

Climax of the stunt will be personal telegrams, arranged through Arch Reeve, from the stars to youngsters winning the dolls.

Wrapping booth for Christmas parcels will be in the theatre lobby, with possibility of a postal sub-station as well.

Gigantic show for poor children on Christmas Eve, in conjunction with the Junior Chamber of Commerce and local newspapers, is the feature of the remainder of Gahagan's projected campaign.

College Busses Use Theatre As Terminal

Bus company tie-up of Manager Howard S. Amos of the Capitol, Macon, Ga., has busses plying between the city and Wesleyan College, girls' school with an enrollment of 750, utilizing the Capitol for a city terminal.

College is three miles from Macon, with busses the only form of transportation. With busses unloading and loading in front of the theatre, Amos gets a generous proportion of student patronage, on rainy days averaging 90 per cent of the passengers.

OPPOSITION PAYS!

Tie-up of Manager J. J. Dempsey of the Strand, Lowell, Mass., had seven local miniature golf courses paying for a full page co-op ad on Follow Thru. Guest tickets were offered for low scores on the courses.

NAME CHANGED

Poli Theatre, Scranton, Pa., opened on Oct. 6th as the Ritz Theatre, with Jack Goodwin, formerly manager of the Riviera, Scranton, as manager. John End succeeded Goodwin at the Riviera.

FOR EFFECTIVE TRAILERS

1. Secure variety in weekly presentation of trailer.
2. Sell what you've got and opposition does not possess.
3. Avoid use of borders in making trailers (tends to accentuate keystone on screen.)
4. Refrain from using more than two syllable words.
5. Follow style of newspaper advertising copy, except for various phases of atmosphere (bursts, etc.)
6. One foot a word for legibility. (Not more than 24 words to frame.)
7. Background to harmonize with subject.
8. Effects such as animation and background should not be too strong. Detracts from reading matter.
9. Use of bursts very emphatic—saves footage.
10. Use of dissolves requires additional footage.
11. Extract shots from feature to enhance usual trailer.

PARAMOUNT PICKS COIN STORIES ONLY!

STORY DEPARTMENT AIMS AT THEATRE BOX OFFICES IN RAW MATERIAL CHOICE FOR FILMS

With the important role played by sheer story material in the successful picture of today as a result of the talkies, Paramount, with its usual perspicacity, finds itself prepared with a crack staff of astute, well-trained, practical showmen to cope with the situation. Paramount's Home Office Story department, headed by Miss Maude Kirk Miller, under the supervision of Mr. Wanger, has but one lode star in the acceptance or rejection of stories as possible picture subjects. That one, infallible guide is the box office of Publix theatres, as well as that of countless other theatres which exhibit Paramount pictures.

Hard boiled Publix showmen with their noses constantly worn down by the grindstone of house cleaning checks, last minute booking changes, milk bottle tie-ups and other important details of theatre management often have peculiar notions of "these writing fellows" or those who pass on their work. They have vague visions of wan, distraught, hare-brained individuals of aesthetic mien, with the smudge of Greenwich Village garrets on their brow and rapturous glitter in the eye as they meditate some fanciful idyll on skimmed milk and moonlight. If it be of any comfort to Publix showmen to know it, Paramount Story Department is as innocent of this type of literary phony as a three-day old babe of a sex complex.

Practical, box-office showmanship—that is the quality which, more than any other, characterizes the personnel of that department. Naturally, they are abundantly endowed with technical literary proficiency, both from a creative writing and critical standpoint. But the one thing sought for, both in their original choice from a vast army of applicants and in their subsequent training, is an unerring flair for what the public likes in entertainment and a sure capacity to detect that quality in the stories that are submitted for their inspection.

Theatre in Mind

With the theatre box-office in either eye as they scan the vast deluge of material which pours into the office from every corner of the globe, only those stories which pass the acid test of that strenuous requirement are given any consideration whatsoever by Miss Miller and her capable staff. As a result, Paramount is assured an ample supply of concentrated, carefully-sifted box-office material at the very source of a picture's production. This selection is again painstakingly gone over by studio heads from which about sixty stories a year are finally selected



MAUDE K. MILLER
Head of Home Office Story Department

for production. The bulk of the story material comes from five major sources. They are: 1. Agents; 2. Published works; 3. Plays; 4. Foreign representatives; 5. Original manuscripts from staff writers. The first four of these sources all pass through Miss Miller's department.

From the various agents comes any unpublished material which, in the opinion of these experts, might be suitable for Paramount production purposes. Among this is included manuscripts, galley proofs, advance copies of novels and short stories, scripts of plays before produced on the stage, magazine serials before their publication is even announced and other first choice story material. Ever alert for unusual buys, and exercising the same ingenuity and resourcefulness which so consistently earns scoops for "Paramount News," the story department often gets the first chance at novels appearing even in magazines affiliated with opposition producing companies.

Reads All Fiction

This unpublished story material is augmented by a careful perusal of everything that appears in print. The story department purchases every book of fiction that is published. It has on its racks every fiction magazine that is printed. Consequently, in the event that a good story is not submitted to the department before publication by the agents, it will

be picked up by Miss Miller's readers after the book is printed. This insures Paramount a 100 per cent air tight selection in stories for its pictures.

Foreign Representatives

In order to assure coverage of all story material abroad, Paramount has two representatives in Europe, one in London and one in Paris. The London representative serves as the clearing house for everything that is published or put on the stage in England. An example of the efficient and rapid control which Paramount has over foreign material is furnished by the opening of a successful Noel Coward play in London. On this occasion, the Paramount story department had the synopsis of this play from its English representative on the same day that the New York Times first carried a cable review of that play.

The Paris representative acts in a similar capacity not only for Paris and France but also for Vienna, Berlin, Budapest and other continental capitals. The minute a novel is published or a play put on at any of these capitals, a comprehensive synopsis is mailed to the New York office of this prospective picture material. A weekly bulletin on Italian plays and novels keeps the Home Office posted about what is going on in that country.

Synopses Written

All this formidable mass of story material is minutely gone over by the story department staff and synopses, the most favorable ones are collected in a bulletin which is sent to the Chief Editors at the two studios, Edward Montaigne, on the Coast, and D. A. Doran in Astoria. These concise reports are followed by longer and more capable synopses so that a better idea might be obtained of the picture possibilities of the individual stories. These synopses are then carefully gone over by the studio supervisors and directors. Their final choice is finally submitted to Mr. Lasky, Mr. Schulberg or Mr. Wanger, and, if they approve them, the matter is turned over to the legal and purchasing department for acquisition.

It is evident from the foregoing that the same principle of "two minds are better than one" which is so prevalent in Paramount Publix, also operates in the matter of story selection. No one man ever definitely decides upon any story. It is only when the ideas, opinions and criticisms of several responsible authorities have been obtained and a final consensus of opinion arrived at, that a final decision to produce any given story is made.

"In selecting a story for box-office appeal," said Miss Miller, "the great mass of the general public must always be borne in mind. It is not enough to think only of the people of New York or of Kokomo, Indiana. A common meeting point must be found where the tastes of both New York and Kokomo will merge. In other words, the story must not be so sophisticated that it will shock or bore Kokomo, nor, on the other hand, must it be so "hokey" as to insult the intelligence of New York and other key centers. This convergence of the nation's tastes is the box-office standard by which all stories must be weighed and not found wanting.

Anticipate Trends

"It must not be deduced from this that trite, routine formulae are used as models in the selection of stories. It is true that, because a certain type of story had a remarkable box-office success in the past, the temptation is great to select another one just like it. This temptation, however, is strenuously avoided. Only the basic box-office principles which contributed to that success are sought in its successor, and not its exact form.

"No business, no department can thrive if it limits its activities merely to a duplication of past efforts. In order to progress, it must constantly blaze new trails. For that reason, the efforts of the Story Department are always di-

Here is a REAL NEWS feature story for which your Sunday feature editor will kiss you. Every town in the country has swarms of aspiring movie writers—from janitors to correspondence school graduates—and they'll eat this up. It's a natural!

At the same time, it's a perfect institutional story that will sell Paramount pictures—your bread and butter—to your patrons.

Re-write and localize the lead. Say that Manager Joe Doakes of the local Paramount Theatre has led a representative of the Daily Bugle behind the scenes of the greatest film company in the industry, and explained just how Paramount consistently picks its human appeal stories. Don't forget to tack on a paragraph about the Paramount pictures which will play your theatre and when.

rected toward anticipating the trend of public fancy in the field of motion picture entertainment."

Miss Miller's background eminently fits her for the important post she holds with the company. A veteran newspaper woman, she brings to her position two vital attributes which are the life-blood of the picture business. They are an accurate professional knowledge of what constitutes public interest and an astute woman's angle. Her twelve years experience with Paramount have taught her to harness these two valuable requisites to the theatre box-offices. Her flair for box-office material in the raw, as stories for pictures might well be considered, has weekly provided studio officials with a concentrated selection of "money" stories from which to make their final choice for production. In this way, she has contributed not a little to Paramount's world wide reputation as a producer of successful motion pictures from a box-office angle.

Writing Staff

The activities of the Reading Department as a provider of poten-

tial box-office stories is complemented by the original work of a hand-picked staff of reputable writers. Each one of these has been chosen on the strength of a proven ability to successfully meet the tastes of the public in the field of fiction. A roster of these writers includes some of the most brilliant names in American creative literature. Among them are:

Zoe Akins, Ursula Parrott, Mario Baumer, Guy Bolton, Martin Brown, Bartlett Cormack, Lloyd Corrigan, Marion Dix, Ethel Doherty, Salisbury Field, Charles Furthmann, Paul Gangelin, Oliver H. P. Garrett, Zane Grey, Maurice Hanline, Percy Heath, Grover Jones, Vincent Lawrence, Agnes Brand Leahy, Louise Long, Herman Mankiewicz, Joseph L. Mankiewicz, George Marion, Jr., Wm. Slavens McNutt, Henry Myers, Edward Paramore, Jr., Jose Carner-Ribalta, Daniel N. Rubin, Robt. Terry Shannon, Viola Brothers Shore, Austin Strong, Sam Spevack, Keene Thompson, John V. A. Weaver, Lajos Zilahy, Samuel Hoffenstein, Arthur Kober, Sam Mintz, Courtenay Terrett, Cornell Woolrich, Carmen Barnes.

NEW SLANT ON OLD STUNT!

Exploiting Dawn Patrol, Manager J. H. McKenna of the Lyric Theatre, Jackson, Tenn., landed this full page co-op ad in the Jackson Sunday Sun, and had the entire population of Jackson congregated in the public square before the parachutes on the afternoon the picture opened. Materials for the parachutes cost \$1.80—ushers and cashiers made them. The plane cost \$10, and in addition to dropping the 'chutes, dropped 2,000 heralds, promoted from a local printer.

GIFTS FROM THE SKY

SAVE THIS PAGE!

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.



WATCH FOR PARACHUTES

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

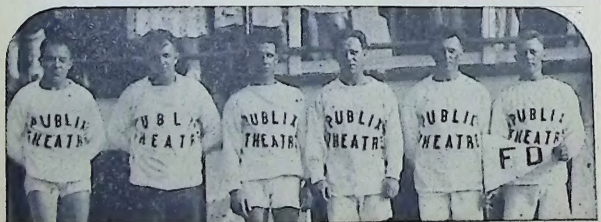
"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

"The Dawn Patrol" is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force. It is a story of the life of a pilot in the Royal Air Force.

FREE AND EFFECTIVE 'AD'

'Publix Theatres' was brought before the eyes of 20,000 New Englanders who recently viewed the annual whaleboat races. At a cost of \$10, Manager Morris Simms of the Olympia, New Bedford, Mass., equipped the New Bedford team, comprised of members of the local fire department. This sum of money was expended for the purchase and lettering of the sweatshirts worn by these men, as seen below.



YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of October 17th, 1930

No. 58

"I want to repeat now what I said at the beginning of our use of sound: Any man who permits anything but 100 per cent sound perfection in his theatre is deliberately taking a thrust at the heart of his box office."

—SAM KATZ, President, Publix Theatres, Inc.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of
PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

Contents Strictly Confidential

EMINENT RECOGNITION!

From Division Director Arthur Mayer comes decided and encouraging proof that the sincere attempt made by the motion picture industry to govern itself in the matter of censorship is beginning to bear fruit.

"At a recent address in Omaha," says Mr. Mayer, "Cardinal George Mundelein, Archbishop of Chicago, blamed the stage and the literature of today for the general laxity in morals.

"Motion pictures were conspicuously absent in his arraignment.

"There can be no doubt but that the Hays Code, widespread last fall, had a great deal to do with this significant omission in the cardinal's address."

No one will deny that occasionally an objectionable picture will crop up in the same manner as an objectionable play or book. The difference lies, however, in the fact that the motion picture industry has made a definite, sincere and conscientious effort to control this evil.

Most intelligent people are quick to appreciate an honest attempt to adjust difficulties, even if it has not as yet reached a perfect consummation. There are, perhaps, many details of the Hays Code which will have to be developed and perfected with the passing of time. However, the fact remains that an honest attempt has been made to assure the entertainment seeking public of a wholesomeness and a freedom from corrupting influences that other public influences have yet to undertake as comprehensively.

The honest, intelligent and conscientious critic, like Cardinal Mundelein, is quick to recognize this step in the right direction, and is willing to do everything in his power to help the movement along and refrain from hindering it in the slightest degree. As for the other kind—the narrow-minded, bigoted, publicity seeking, dishonest, racketeering, shake-down critics, they can be totally disregarded. They will never be able to do the industry any harm. Not only will their ineffectual yapping fail to affect honest, intelligent people, but it will serve as a boomerang to condemn them.

HARMFUL EXCHANGE!

Tieups that give the advertiser use of the screen and lobby invariably are useless to the theatre, because the advertiser, having received for himself the maximum from the theatre, promptly decides that he doesn't need any more advertising. So he folds up, and except for a few window displays that couldn't possibly be seen by more than a few hundred persons daily, or perhaps a few imprinted heralds, the theatre gets no benefit whatever. The merchant has had, at no cost to himself, intense and complete coverage from an otherwise unobtainable advertising medium.

On the other hand, the theatre, besides receiving nothing of value in return, has cluttered up the lobby and screen with advertising. Some showmen will tell you they got good will. Publix Opinion denies this, and believes, on the contrary, the theatre has lost the merchant's good will because the thought has been given him that exploitation in the theatre is something he can have for nothing any time he wants it. Regarded by him as something for nothing, he places a low estimate upon the theatre and show business generally. Thus a bad precedent is established.

A tieup with the theatre is worth a great deal more to a merchant than it is to the theatre. Unless the returns to the theatre are in every case properly desirable, it is advisable not to make the tieup.

Incidentally, the use of the screen must be approved in each case by the Home Office.

ASSIGNMENTS

Robert Fulton, graduate of the last Managers' Training School, has been re-assigned to the Broadway Theatre, Council Bluffs, Iowa, as manager. Don Allen, temporary manager, has been transferred to the Des Moines Theatre as assistant manager.

Earl Tate, formerly utility manager of the Strand, Meridian, has assumed the management of that theatre, replacing E. R. Willis, resigned.

Jack Boyd, manager of the Imperial Theatre, Greensboro, N. C., has assumed management of the Rex, Hendersonville, N. C., succeeding A. P. Barry, transferred to the Polk, Lakeland, Fla. Roy Rowe, formerly manager of the Strand, Spartanburg, succeeds Boyd at the Imperial, Greensboro.

Robert L. Drake has been promoted from the assistant manager-ship of the Saenger, Pine Bluff, Ark., to manager-ship of the Strand, Texarkana, Texas, succeeding Frank Harting, resigned.

T. M. Hervey, formerly manager of the American Airdome in El Paso, Tex., has assumed management of the Palace, El Paso.

Gilbert Higgins, graduate of the last Managers' Training School, has been appointed manager of the Queen Theatre, Austin, Texas. F. J. Patterson, of the same school class, has been appointed manager of the Strand, Wichita Falls, Texas, succeeding Adna Avery, resigned.

Clark Wright has been transferred from the Rex, Abilene, to the Queen, Brownsville, Texas.

F. Johnson has assumed management of the Jamaica Theatre, Jamaica Plains, Mass., succeeding Harry Brown, Jr., who becomes publicity director of the Washington St. Olympia and Uptown Theatres, Boston.

C. A. Cunningham, formerly manager of the Rialto, Lowell, Mass., which has been leased, has been transferred to the Strand, Somerville, effective with its reopening.

E. I. Reed has been appointed Branch Manager of the Paramount Exchange in Salt Lake City, Utah.

C. R. Orr, assistant manager of the Strand Theatre, Waterloo, is acting manager of the house, pending a replacement for Harry Holdberg, resigned.

NEW YORK PROGRAM PLOTS

Week Beginning Oct. 17th

New York Paramount

1. Prelude
2. Paramount News & Trailer on Virtuous Sin..... (11)
3. Organ Concert—Crawford (7)
4. Public Unit—Nancy Carroll..... (44)
5. The Santa Fe Trail—Paramount..... (65)
6. Comedy—Paramount..... (9)
7. Trailer..... (2)

Brooklyn Paramount

1. Prelude
2. Paramount News & Trailer on Virtuous Sin..... (9)
3. Organ Concert—Stuart Barrie..... (5)
4. Public Unit—Rudy Vallee (35)
5. Animal Crackers—Paramount..... (99)
6. Trailers..... (2)

150 minutes

Rialto Theatre
What A Widow—Third Week
Rivoli Theatre
Whoopie—Third Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Foot-age	Runn'g Time
	Playboy of Paris—9 reels.....		Paramount	6510	72 min.
	8 reels (AT).....		MGM	6530	73 min.
	Up the River—10 reels (AT)....		Fox	8360	93 min.
	East Is West—8 reels (AT)....		Universal	6630	74 min.
	Amos & Andy—8 reels (AT)....		RKO	4920	77 min.
	The Land of Missing—6 reels (AT).....		Tiffany	5000	56 min.
	Murder—10 reels (AT).....		Brit. Int.	9880	110 min.
	Loose Ends—9 reels (AT).....		Brit. Int.	8650	96 min.
	(AT)—All Talking				

LENGTH OF TALKING SHORTS

PARAMOUNT

News No. 21.....	\$65	10 min.
1091-2 The Bard of Broadway.....	1090	12 min.
1061 Jay-Walker.....	800	9 min.
1093 Believe It Or Not.....	850	10 min.

PATHE

Neat and Tidy.....	1530	17 min.
Review No. 33.....	850	10 min.
Review No. 34.....	800	9 min.
Review No. 35.....	880	10 min.
Two Minutes To Go.....	1000	11 min.
(Football with Knute Rockne)		

EDUCATIONAL

Won By A Neck.....	1865	21 min.
Grandma's Girl.....	1850	21 min.

UNIVERSAL

We We Marie.....	1825	20 min.
Going to Blazes.....	1680	19 min.

LENGTH OF SYNCHRONOUS SHORTS

PARAMOUNT

Sky Scraping (Talkartoon).....	595	7 min.
--------------------------------	-----	--------

COLUMBIA

The Shindig (Cartoon).....	630	7 min.
----------------------------	-----	--------

FITZPATRICK

Java.....	765	9 min.
Charming Ceylon.....	730	8 min.

MISCELLANEOUS

Let's Go To The Zoo.....	800	9 min.
--------------------------	-----	--------

INDEX

Page Col.		Page Col.	
GENERAL MERCHANDISING		Plane Parking Gag Gets	
Holiday Period to be Fully	1 2	Space.....	10 3
Exploited.....		Free and Effective Ad.....	11 1
General Byrthod Con-	1 1	New Slant on Old Stunt.....	11 4
demned by Botsford.....		GENERAL INFORMATION	
Juveniles Go For Serials in	1 4	Sound Vigilance Important	1 4
Big Way.....		Paramount Aces Click in	1 3
Watch for Holidays.....	1 3	Flesh.....	1 3
Stunts for Election Day.....	2 2	Paramount Openings.....	1 1
Stunts for Armistice Day.....	3 5	Bancroft at It Again (new	2 4
Product, Selling Effort	3 1	picture).....	
Bring Kids.....		For Kid Customers.....	2 1
SPECIFIC MERCHANDISING		Sound Projection Defects.....	4 3
Gala Opening in Plainfield,	1 2	Correct Procedure.....	8 1
N. J.....		Lighting Hints.....	9 1
Speech Nets Big Feature	3 5	Correction.....	9 5
Story.....		For Effective Trailers.....	10 4
Vigorous Campaign Aimed	4 1	Paramount Picks Coin	11 1
at Students Proves Suc-		Stories.....	
cess.....		GENERAL NEWS	
Monte Carlo Plugged by	4 2	Reisman to N. Y. Para-	1 4
Magazine.....		mount.....	
Fast Campaign Developed	5 3	Public Executives Work in	1 2
on Short Notice.....		Emergency.....	
Town Festival Conducted	6 1	Florida Booking Office	3 5
by Manager.....		Moved.....	
WMSB Scores Ether Scoop	6 1	Romberg Cycle Radio Treat	3 4
Newspaper to Give Theatre	8 1	Ronan and Rogan Divide	4 2
Free Space.....		District.....	
P. A. Systems Heard by	8 3	Woman Heads New Book-	5 5
Grid Crowds.....		ing Office.....	
School Book Matinee Idea	8 5	PICTURES	
Repeatability.....		How to Sell "Laughter".....	5 1
Fashion Show Ties in with	8 4	How to Sell "Du Barry".....	5 4
Swanson Picture.....		Short Reviews.....	6 2
Managers Are Cautioned on	9 5	Paramount Coin Getters.....	7 1
Golf Tie-Ups.....		FEATURES	
Tangle Contest Ef-	10 1	Meet the Boys.....	8 2
fective.....		Anniversary Ahead?.....	8 4
Tie-Up Utilizes College	10 4	Rubens' Biography.....	9 1
Band on Stage.....		Editorials.....	12 1
Pre-Christmas Campaign in	10 5	Assignments.....	12 3
St. Paul.....		Program Plots.....	12 3
Unit Manual Tip Clicks in	10 2	Length of Features.....	12 4
Paper.....			